

THE
BARONIAL AND ECCLESIASTICAL
ANTIQUITIES
OF
SCOTLAND



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The Baronial and Ecclesiastical Antiquities of Scotland.

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THE CATHEDRAL OF ST. MUNGO, GLASGOW.

AT the northern extremity of the city of Glasgow, on an elevated and solitary spot, to which the noise of the busy swarming town scarcely penetrates, stands the Cathedral of St. Mungo, the noblest unmutated specimen of ecclesiastical architecture in Scotland. To reach it the traveller has to pass through a line of sordid filthy streets; and its first appearance is not inviting, from the unfortunate predominance of the north-western Tower, or Belfry, the upper portion of which is the work of a comparatively late period. It is from a point near the north-western extremity that the full effect of the building is most satisfactorily felt. Its predominant characters are height and length, and the details are so arranged as, with wonderful felicity, to aid these features. The roofs, both of the aisles and of the central departments, have a very abrupt slope, and the windows, in the style generally denominated the Early English, are narrow and lancet-shaped. The transept projects so little beyond the aisle, that the building scarcely presents the usual cruciform ground plan, and thus the long perspective is scarcely broken. A considerable descent of the ground towards the east adds greatly to the elevation of the choir, and to the general loftiness of the structure; and if there be any portion of it which does not aid this prevailing character, it is the spire, evidently of a later date than the rest of the building, and characterised by the canopied windows of a more florid style of architecture. The individual parts of the exterior are not profusely ornamented; but the windows, buttresses, and gurgioles are so numerous as to impart great richness to the solemn dignity of the old undecorated Gothic. The silence of the place, and the multitude of tombs with which the old grave-yard is paved, are in full harmony with the character of the edifice. Near its eastern extremity, in a deep hollow, runs a stream, and on the opposite bank rise, tier above tier, the hundreds of tombs of the modern Necropolis, appearing like a vast and indefinite continuation of the original grave-yard, and certainly seen to greater advantage through the uncertainty of distance, than on a nearer approach. The southern side, exhibiting some details of a later style of architecture, is inferior in simple grandeur to the northern; but a small low edifice, with groined arches, intended apparently as the basement story or crypt of a continuation of the transept, will strike the stranger who climbs up and peeps through its only window, with the richness of its interior decorations. A feature of the exterior that must not be omitted is, a line of massive gurgioles, of very expressive character, consisting each of a monstrous open mouth, on the lower jaw of which a grotesque face is represented in bas-relief.

Entering by a wide door on the south, the first object likely to be noticed is the rich screen separating the choir from the rest of the building, which the accompanying engraving renders it unnecessary to describe. The gloomy low-browed arches to the right lead to the crypt, which the

reader will remember to have been so powerfully described by Sir Walter Scott in *Rob Roy*, as a place of worship in the early part of the eighteenth century. It occupies the whole area beneath the choir and the chapter house, and, as the level of the ground declines in this direction, a considerable mass of light passes to the interior. It is quite insufficient, however, to detract from an intense feeling of solemnity, to which, at the same time, the luxuriance and symmetrical solidity of the groined arching impart a sense rather of admiring awe than of gloom. There are two flights of steps between the extremities of the crypt. In the woodcut the central portion is represented, with the monument of St. Kentigern. The engraving represents a cross view, from a point under the south arch of the choir.

The choir itself is represented by the accompanying outline engraving, divested of the gallery and pews used to adapt it to a modern place of worship, and of many adjuncts very foreign to its original character. A partially stained glass partition, at the eastern extremity, has been omitted, and the view is carried straight through to the Lady Chapel, the beautiful proportions of which are presented in detail in another plate. The clustered pillars of the choir have rich alto-relievo flowered capitals, while those of the Lady Chapel and the nave are plain. The latter, now no longer used as a church, is remarkable for its lofty effect ; its

“ high embowed roof
With antic pillars massy proof,
And storied windows, richly dight,
Casting a dim religious light.”



HISTORICAL NOTICE.

IN the legends of the saints embodied in the ancient liturgy of the Scottish Catholic Church, it is stated that an Episcopal see was founded at Glasgow by St. Kentigern or Mungo, whose name the present edifice has subsequently borne. The period assigned to St. Mungo's death—the commencement of the seventh century—makes him a contemporary of St. Columba, the Apostle of the Highlanders. Glasgow was then within the district to which, though their identity is matter of dispute, the names of Cumbria and Strathclyde have been indifferently applied; and the people are supposed to have, at that early period, been of the original British or Welsh race. When this separate state was dissolved, in the subsequent partition of its territory, Scotland absorbing the northern portion while the southern was attached to the Saxon division of the island, this ancient bishopric is said to have disappeared. The place where it stood, still venerated, was chosen as the site of the Cathedral of the West, when Scotland became a distinct kingdom, with a separate race of kings. It does not appear that any portion of the original edifice then existed, but it is said that an ancient stone cross—probably like the rudely sculptured and very ancient effigies of that symbol found throughout Scotland and Ireland—still marked the spot as sacred ground; and a Cistercian Monk of Furnes, who wrote the life or Legend of St. Kentigern, commemorates the “pleasant shade” cast by some venerable trees, by which it was encompassed.

The erection, or restoration of the Bishopric, was one of those acts of ecclesiastical munificence of David I. which made his successor, James VI., call him “a sair saunt to the crown.” The building was commenced before the year 1124: the consecration took place on 7th July, 1136, and the pious monarch graced the occasion by his presence, attended by a brilliant train of followers. This erection was burned down in 1192, and it is believed, by local antiquaries who have carefully examined some fragments of mouldings and incrustations lately dug up, that from the purely Norman style of architecture to which they belong, they were a portion of this so early destroyed edifice. The rebuilding must have been speedily begun, and vigorously pursued; for we find that a new edifice was consecrated by Bishop Jocelin on 6th July, 1197. To aid him with funds for this great work, the bishop, with the consent of the abbots, priors and other clergy of the diocese, erected a guild or fraternity, with authority to collect money, sanctioned by royal letters, which, as still preserved, are found to describe the compassion with which the king beheld “the desolation which had fallen on the See of Glasgow—that church which, though poor and lowly of temporal estate, was the spiritual mother of many tribes.” This is supposed to have allusion to the mixed population of the West of Scotland at that period, consisting of Normans, Saxons, Scots from Ireland represented by the present Highlanders, some remnants of the original British race, and a tribe distinct from them all, called “Men of Galloway.”

In the new edifice a tomb was erected to the memory of St. Kentigern, and an altar was attached to it, to which many votive offerings were presented, among the earliest of which was a gift of a stone of wax yearly for candles for a daily mass to be celebrated at the altar of the tomb. His bones were long believed to be kept in the reliquary of the cathedral, which also professed to contain relics of the Virgin Mary, of St. Bartholomew the Apostle, St. Ninian of Galloway St. Thomas A'Becket of Canterbury, and other saints and martyrs of less renown.

In 1242, a provincial council of the Scottish clergy assembled at Perth, passed a canon for promoting the building of the cathedral. It ordained that in all the churches of the realm, on every Sunday and holiday between Ash Wednesday and the first Sunday after Easter, the object of the canon should, after the reading of the gospel in the mass, be carefully and diligently expounded to the parishioners in their vernacular language. It was at the same time to be explained to them that the contributors to this work would receive certain indulgences, a list of which was appointed to be hung up in every church. Each parochial clergyman was enjoined to pay the alms and legacies he received in the course of this collection, to his rural dean at the first meeting of his chapter. The old Scottish chroniclers note particularly the progress which the works had made during the episcopate of William of Burdington, extending from 1233 to 1258. In the year 1270, the chapter obtained from the Lord of Luss the privilege of cutting timber in the forests along the western bank of Loch Lomond, for the construction of a spire or belfry for the cathedral. This work was not completed thirty years later, when it became associated with a curious historical incident. Bishop Robert Wishart, who was consecrated in 1272, was called the "warlike bishop." He was appointed one of the lords of the regency on the death of Alexander III. He attended the celebrated meeting before Edward I. at Norham, where he distinguished himself by denying that the King of England had any signorial right over Scotland, and stated that his arbitration on the descent of the crown was merely desired as that of a neighbouring prince, in whose wisdom and integrity the Scots could place reliance. King Edward charged the bishop with having repeatedly sworn fealty to the English crown; but he was a resolute opponent of the claims of England, and not content with using the influence of his own profession, he reaped no small fame in the field. He was a partisan of Wallace. He granted absolution to Bruce for stabbing the treacherous Comyn beside the high altar in the convent of the Minorite Brethren in Dumfries; and he afterwards followed the fortunes of that prince. King Edward charged this bishop with having obtained timber for the construction of the spire, for which it appears that the cuttings in the forest of Luss were insufficient, and with afterwards diverting it from its ecclesiastical purpose to construct with it engines of war for besieging the castle of Kirkintilloch when in possession of the English. The "warlike bishop" was taken prisoner in the year 1306, while defending Cupar against the English. He became blind during his captivity, and was not liberated until after the battle of Bannockburn. He died in 1316. In reference to this period of history, it may be remembered that Edward I. resided in Glasgow in the year 1301, and, as if desirous to contrast his own reverence for the church with the conduct of the bishop, he made many offerings at the shrine of St. Kentigern.

It is probable that the wooden spire was not completed until many years after the conclusion of the war of independence. In the year 1400 it was struck by lightning and burned to the ground. The erection of a stone structure to supply its place was immediately projected, and this work was commenced, and carried as far, at least, as the first battlement, by Bishop William Lauder, who died in the year 1425, after having also laid the foundation of the vestry, beneath the chapter house, at the north-east corner of the choir. Both the works commenced by this bishop were carried on by his successor, John Cameron, whose episcopate lasted to the year 1447. It would appear that the chapter house was completed in 1457, when a convocation of the University of Glasgow, then newly founded, was held within it. The northern aisle was roofed in during the episcopate of Bishop Muirhead, which extended from 1455 to 1473.

It was during the reign of King James IV. who held the honorary title of a Canon of the Cathedral, that Glasgow was converted into a Metropolitan see, in the year 1491. The Bishops

of Dunkeld, Dunblane, Galloway and Argyle, were assigned as suffragans of the new Archbishop. This change of rank was met by considerable opposition, both from the clergy of his own diocese, and the senior metropolitan of St. Andrews. The first Archbishop, Robert Blackader, built the great stair leading from the crypt to the nave, and formed the southern transept which still bears his name. He was much occupied in state affairs—was a great traveller, and died in a pilgrimage to the Holy Land in 1508.*

The building of the structure still proceeded, during the period occupied by the four archbishops who immediately preceded the Reformation, but little is known of the several steps towards its present state. As in England, the progress of one of the metropolitans through the province of the other seems to have created clamorous and violent disputes about precedence, similar questions appear to have occurred in Scotland. In June 1545, one of these conflicts, occurring within the walls or close to the entrance of the Cathedral, between the followers of Cardinal David Beaton, Archbishop of St. Andrews, and those of Gavin Dunbar, Archbishop of Glasgow, was a matter of great exultation to Knox, the description of which, in his own peculiar manner, thus concludes:

“Cuming furth, or ganging in (all is anc) at the Queir dure of Glasgow Kirk, begane stryving for stait betwix the twa croce beiraris; sa that fra glouming they came to schouldring, from schouldring they went to buffetis, and fra dry blawis be neiffis and nevelling; and than for cherities saik, thay cryit *Dispersit, dedit pauperibus*, and assayit quhilk of the croces war fynest mettell, quhilk staf was strongest, and quhilk bearar could best defend his Maisteris pre-eminence; and that thair sould be na superioritie in that behalf, to the ground gangis bayth the croces. And than begane na littill fray; bot yit a mirrie game, for rocketis war rent, tippetis war torne, crounnis war knypsit, and syd gounnis mycht have bein sein wantonelic wag fra the ae wall to the uther.”†

At the period of the Reformation, the Cathedral was in the same unfinished state in which it now remains; the northern transept carried no higher than the level of the chancel, and the western extremity of the aisles incomplete. In the wide destruction of the Scottish ecclesiastical edifices at this epoch, the Cathedral of Glasgow was comparatively fortunate, and those who occupied themselves in the work of demolition, were contented with throwing down the images and altars as symbols offensive to the new creed, and with stripping the roof of its leaden covering. The latter, which was a serious injury, by leaving the interior exposed to the inclemency of the weather, would in the course of time have caused the effectual destruction of this noble edifice, if the public spirit of the citizens had not prompted them to save it. On the 21st of August, 1574, the Provost and Council, with the deans of the crafts and others met in the tollbooth, “and having respect and consideration to the great decay and ruin that the High Kirk of Glasgow is come to, through taking away of the lead, slate, and other graith thereof, in this troublous time bygone, so that such a great monument will all utterly fall down and decay, without it be remedied; and because the helping thereof is so great and will extend to more nor they may spare; and that they are not addebtet to the upholding and repairing thereof by law, yet of their own free will uncompeled, and for the zeal they bear to the kirk, of mere alms and liberality; all in one voice consented to a tax and imposition of two hundred pounds

* The above statement has been compiled from “*Annales Ecclesie Cathedralis Glasguensis*,” in the course of preparation for the Maitland Club by Joseph Robertson, Esq.: with occasional references to “*Liber Collegii Nostræ Domine Glasguensis*,” edited by the same gentleman, and to “*Registrum Episcopatus Glasguensis*,” and “*Origines Parochiales*” (in the press) by Cosmo Innes, Esq.

† History of the Reformation, p. 51. See the outline of the incident confirmed in Diurnal of Occurrents, p. 30.

money, to be taxed and payed by the township and freemen thereof, for helping to repair the said kirk, and holding of it waterfast.”* In 1579, the citizens assessed themselves in a further sum of 600 merks for the repair of the ruin.†

According to Spottiswood, the citizens of Glasgow had, in the mean time, the merit of protecting the edifice, of which they were so justly proud, from a new danger. The period referred to is the year 1578. He says: “In Glasgow, the next spring, there happened a little disturbance, by this occasion. The magistrates of the city, by the earnest dealings of Mr. Andrew Melvil and other ministers, had condescended to demolish the cathedral, and build, with the materials thereof, some little churches in other parts, for the ease of the citizens. Divers reasons were given for it, such as the resort of superstitious people to do their devotion in that place; the huge vastness of the Church, and that the voice of a preacher could not be heard by the multitudes that convened to sermon; the more commodious service of the people; and the removing of that idolatrous monument (so they called it) which was, of all the cathedrals in the country, only left unruined, and in a possibility to be repaired. To do this work, a number of quarriers, masons, and other workmen was conducted, and the day assigned when it should take beginning. Intimation being given thereof, and the workmen, by sound of a drum, warned to go unto their work, the crafts of the city, in a tumult, took arms, swearing, with many oaths, that he who did cast down the first stone, should be buried under it. Neither could they be pacified till the workmen were discharged by the magistrates. A complaint was hereupon made, and the principals cited before the council for insurrection; where the king, not as then thirteen years of age, taking the protection of the crafts, did allow the opposition they had made, and inhibited the ministers (for they were the complainers) to meddle any more in that business, saying that too many churches had been already destroyed, and that he would not tolerate more abuses in that kind.”‡

Dr. McCrie, in his *Life of Melville*, doubts the truth of this statement, and states that in all his researches he found nothing to confirm it.§

After the restoration of episcopacy in 1606, Bishop Spottiswood is said to have repaired the cathedral, and to have begun the re-covering of the roof with lead, leaving the restoration to be completed by his successor, Archbishop Law, who died in the year 1632.|| The next memorable incident is the meeting within the cathedral of the General Assembly of 1638, by which the bishops were deposed, episcopacy abolished, and, after a long and exciting discussion, the new form of church polity established. This was a scene very different from those which, whether under the Papal or the Protestant system, had previously been witnessed within the walls of this solemn edifice. Men brought together with their minds strung for the accomplishment of a great political conflict—met, not to revere, but overturn, the past, and to prepare a new system for the future—were not likely to treat the building in which their fathers worshipped with much reverence; and we find one of their number, the celebrated Principal Baillie, whose extensive learning led him to sympathise with other times, and with different opinions from those which might be immediately engaging his active attention, reproachfully commemorating the scene in his *Journal*.¶ In January, 1641, in obedience to an act of the General Assembly, the Kirk Session appointed delegates to destroy all ‘superstitious monuments’ in the cathedral; but they found very few remains answering to this description. They removed, however, an *Agnus Dei*, and a legend invoking the prayers of St. Mungo.

* *Burgh Records of Glasgow*. Presented to the Maitland Club by John Smith, LL.D.

† *Memorabilia of Glasgow*, p. 33-34.

‡ *History of the Church and State of Scotland*, p. 304.

§ Vol. I. p. 84.

|| *Keith's Catalogue*, pp. 263, 264.

¶ *Baillie's Letters and Journals*, vol. I. p. 124.

From the middle of the seventeenth century to the present day the history of the cathedral affords no remarkable incidents. In 1829 Dr. Cleland drew attention to its dilapidated state, and the practicability of its repair and completion; and a subscription, which was subsequently interrupted, was then commenced for the repair of the nave. Two eminent physicians having declared, in 1835, that the church was, on sanatory principles, unfit for a place of worship,* the state of the edifice was immediately taken into consideration by the Commissioners of Woods and Forests. Under the superintendence of their architect, Mr. Nixon, the crypt has been cleared out and opened up; and more recently, under other directions, the ends of the transepts, with their lofty windows, have been entirely reconstructed, and the consistory house has been removed. The interior of the nave and the roof are undergoing repair; and it is understood that the western entrance is to be repaired, the gallery of the choir removed and the belfry taken down.

* New Statistical Account of Scotland, vol. VI. p. 208



IN the preceding notices of Glasgow Cathedral, written nearly six years back, justice has hardly been done to its merits, on many heads, for each division of the building is worthy of separate illustration. We have therefore considered it as a duty to call attention to our omissions, and at the same time to notice the changes which, in the brief time stated, have been worked upon the chief object of antiquity now remaining in Scotland. It is a building full of interest, both in general feature and in detail. What can be more dignified than the simple and graceful interior of its eastern end, or more quaint and appropriate than the little arcade ornaments of the spandrels of the arches? But all round the edifice the evidences of inventive ability, and singularity in adaptation, abound. Witness the germ of *our* tracery forms (from one of the choir windows), by the adaptation



of the compartments of an arcade, similar to those delineated between the arches of the choir in our view. We say *our* germ, because geometric tracery was used as a common ornament by Eastern nations, especially China, long before Britain was even civilised. Then, again, what can be more interesting than the arrangement and development of mouldings and foliated ornament at Glasgow? In the lower Church there is a fair mixture of both; but in the nave there is not such a thing as a piece of foliage on either capital or bracket. We see there the admirable effect produced by mere mouldings. In the choir, on the contrary, mouldings are comparatively scarce; but there appears instead, one of the most beautiful collections of early foliated capitals in Britain. Here the triumph of the imitator of nature—of the masonic artist, is as complete as that of the mechanic in the elaborated mouldings of the nave.

Taking the ground at the west end as the floor of the Cathedral, we find that towards the east is a rapid descent of the ground on which it stands, rendering supplemental foundations necessary, and hence the crypts, as they are usually called, were constructed. Properly speaking, they are not crypts; they are not underground vaults; but the whole series forms one great lower church, in every respect as perfect as the upper Cathedral. It is true, that the continual additions of human and other earth, both within and without, for almost three centuries, had nearly made the name correct; but now that these recent formations have been removed, the under Church is again complete, and Glasgow may be fairly described as possessing two Cathedrals.

To the artist and to all lovers of the picturesque, the lower Church, in its variations of columnar and vaulting process, presents an interminable field for consideration. Rickman, in his *Essay on Gothic Architecture*, states that Glasgow “had not been studied as it ought to be,” and we fully concur in his opinion, for twenty plates instead of two would but meagerly illustrate the interior of its lower Church. The light shafts and elegant foliated decorations which cling to the gigantic piers

THE CATHEDRAL OF GLASGOW.

of support to the upper Church, are not the details of the gloomy vault. It is self-evident that they were intended to be seen, as modern improvement exhibits; and here the hand of restoration, which has long been busy at Glasgow, has our unqualified admiration.

But when we arrive at the west front of the Cathedral, our joy is stayed, for destruction is marked there, and against this act we do emphatically protest. The one western tower represented in our view has disappeared, and given place to a repetition of the modern pinnacle and ornaments of the south-west angle, for the mere sake of vulgar uniformity; and thus

Each buttress has its brother,
And just one half
Does but reflect the other.

Glasgow originally had the commencement of two western towers, and twenty years back saw both; one in the shape of a house at the south-west angle, and the other as we have represented it. The first was quietly removed as an excrescence; and as a consequence, the second followed it because it looked odd; and in addition to this it was stated, that the tower was not ornamental enough, and that it had been attached to the previously built nave, because one of the buttresses of that portion of the building appeared within it.

We never had a doubt that the buttress alluded to was built within the tower, and not the tower added to it. If there is any truth in the succession of styles, the entire body of the nave of Glasgow is altogether of later date than the whole *lower* division of the western end, which in our opinion is the oldest portion of the Cathedral. The nave belongs entirely to the early decorated period,—the west doorway, with the lower stage of the towers, did belong to a period at least half a century earlier; and whatever confusion of dates may result from the modern mixture of styles, we may be assured of the absolute truth of their precedence in bygone times.

If the remaining Tower of our view was plain or ugly, why not have applied the remedy of judicious ornamentation? Why knock an old friend down because he wanted new clothing? We heartily pity the man who would destroy an historical record, because it wanted either ornament or uniformity! Why, in his hands, one half of the Antiquities of Scotland would instantly disappear. What would he do with Brechin, which has two Towers far more unlike each other than those of Glasgow were? And yet, odd as these are, who but he would venture to destroy one of the pair?

In the year 1833, public attention was called to Glasgow Cathedral by Archibald M'Lellan, Esq. who, at his own cost, produced an extended Essay, urging the necessity of restoration. His work was the precursor of a Committee having the then Lord Provost at the head, with Dr Cleland as Secretary, and the author of the preceding movement appearing modestly as the tail. This movement produced a second work, in which appeared restored elevations with two elaborately ornamented western Towers. A large fund was raised, a government grant secured for these restored designs by Mr Graham of Edinburgh, and—what followed all the enthusiasm of the Committee? A change of architects, and the utter disappearance of the feature it was their main object to preserve.





Engraved by J. L. Lewis

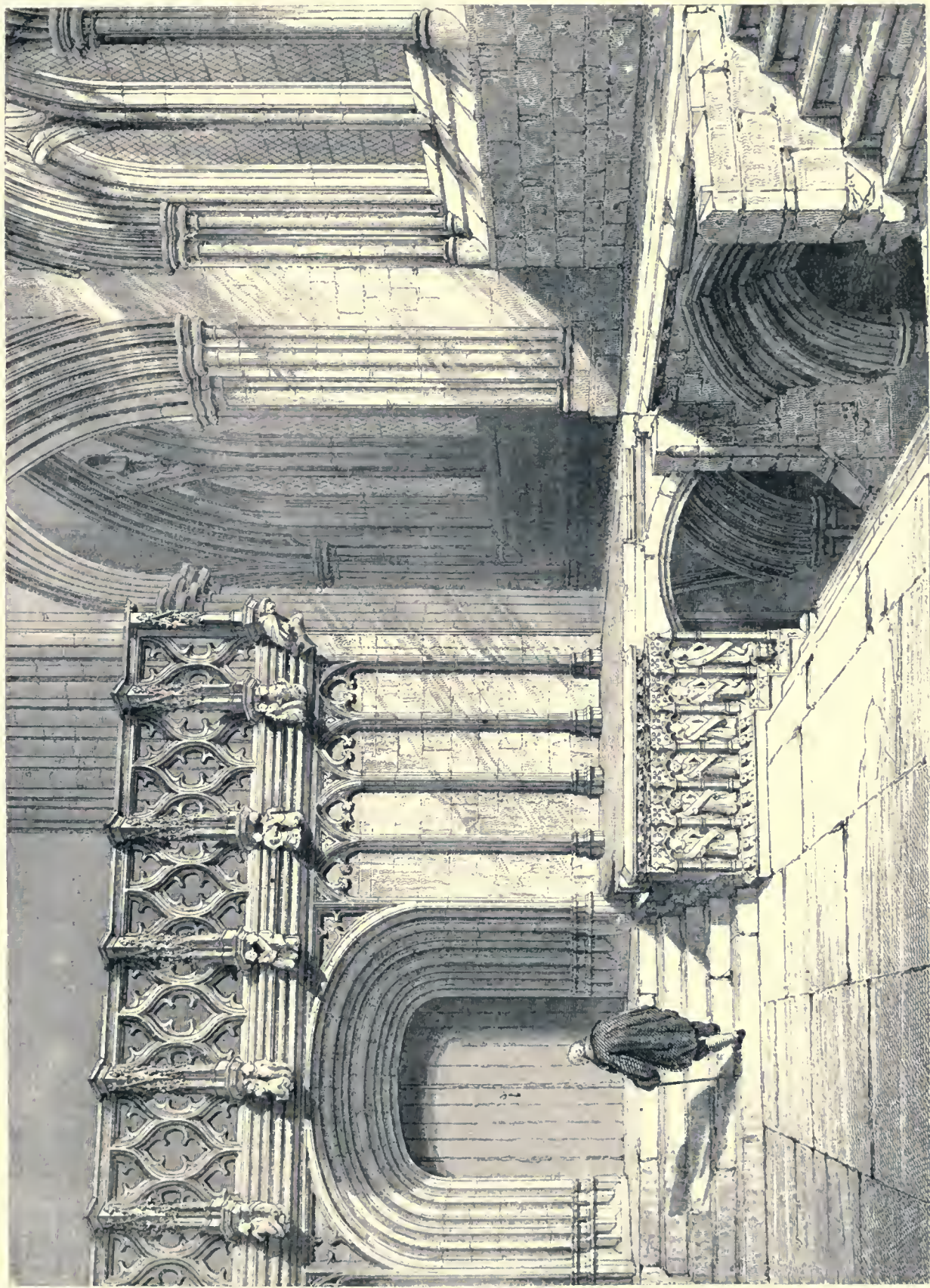


Drawn by R. W. Billings

Engraved by J. Sadler

THE NAVE AND ITS SOUTH AISLE, LOOKING WEST

THE NAVE AND ITS SOUTH AISLE, LOOKING WEST



Engraved by J.H. R. 1858

THE CHOIR SCREEN AND ENTRANCE TO THE CRYPT

Drawn by J.H. R. 1858



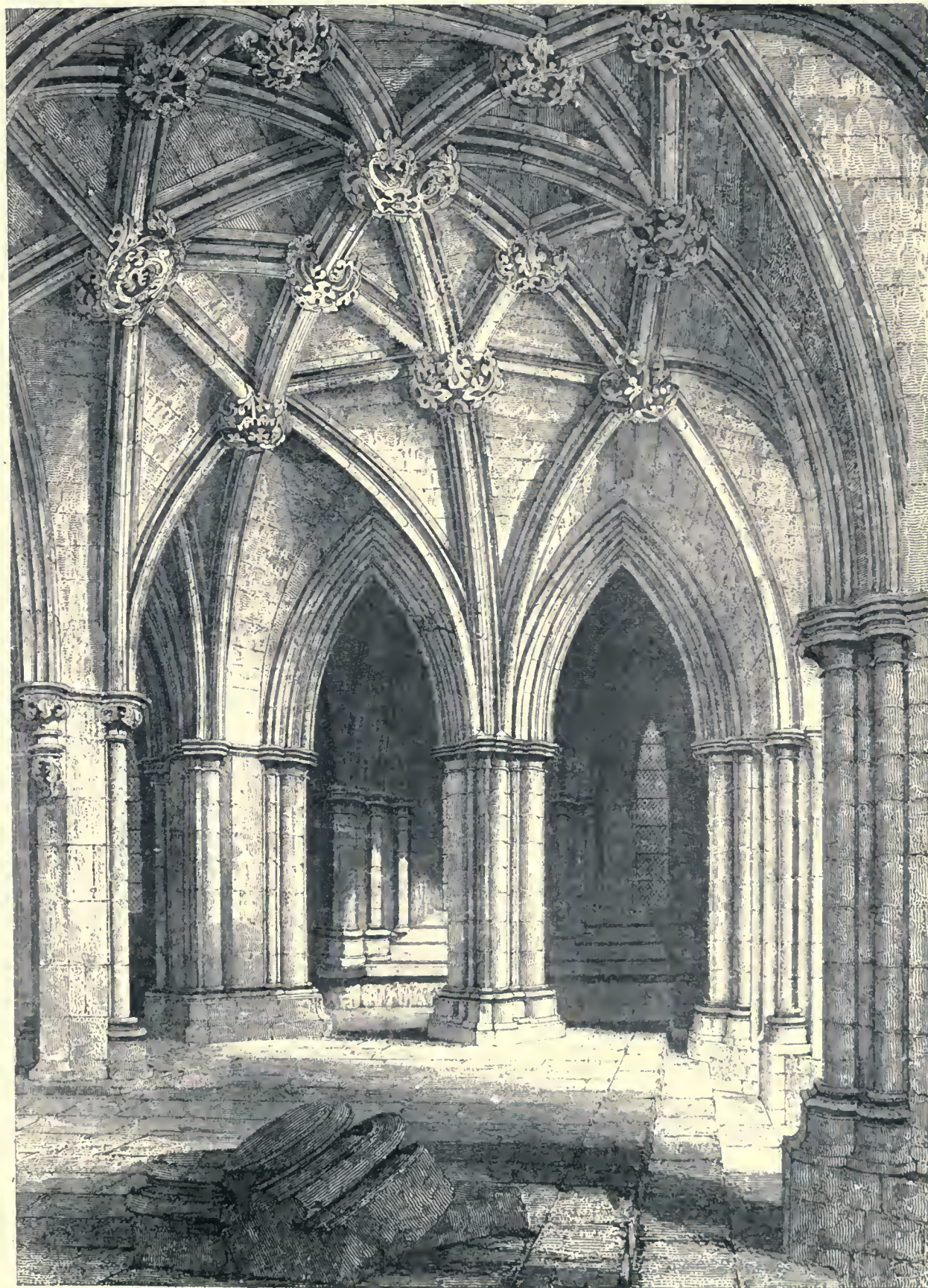
Design by R.W. Billings

Engraved by J. G. ...



Drawn by R.W. Billings

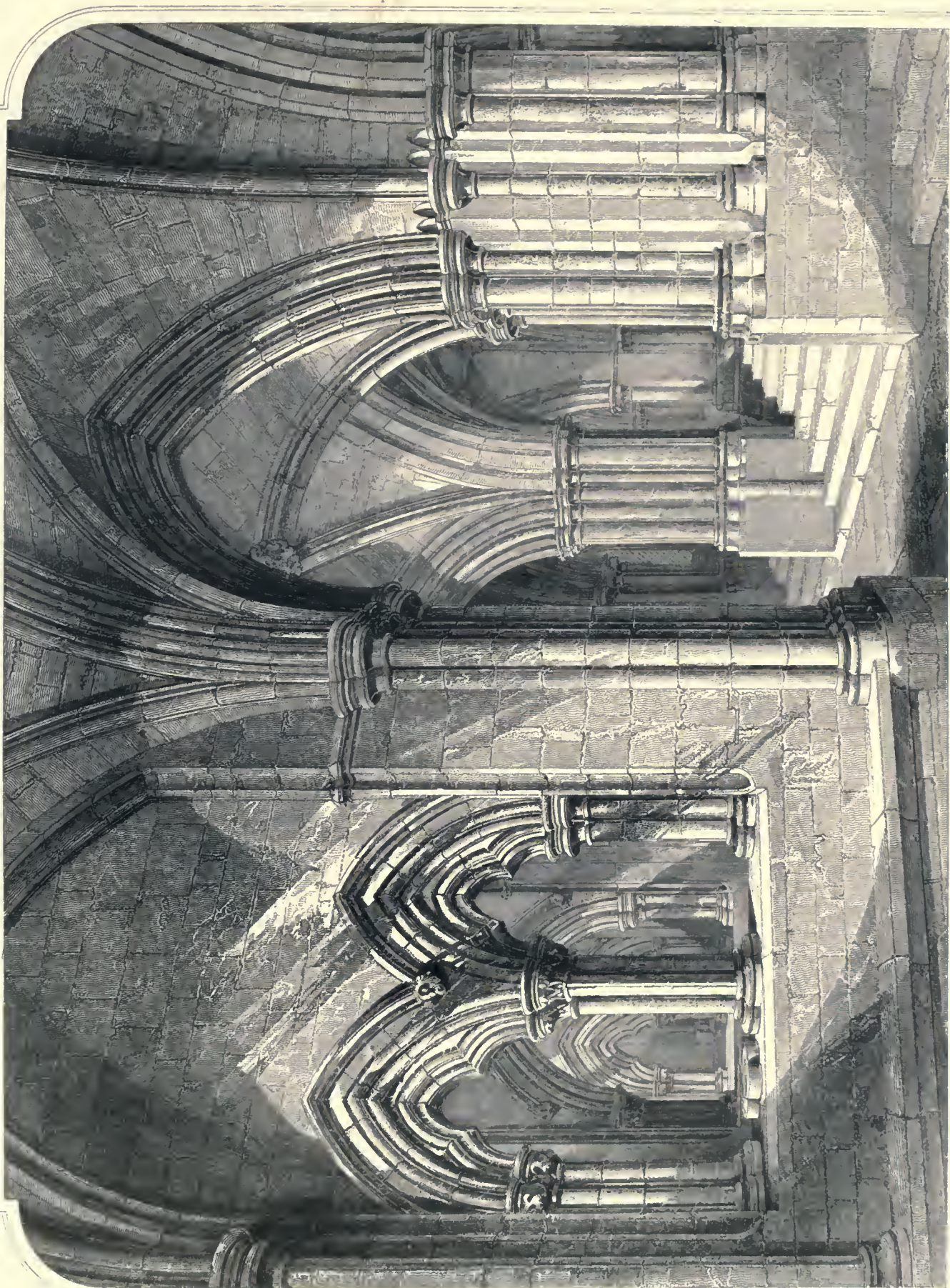
Engraved by P. Smith



Drawn by R.W. Higgins

Engraved by J. Brown

CHURCH OF ST. MARTIN, LONDON.
PART OF THE CRYPT



HADDINGTON CHURCH.

Of the meritorious specimens of Gothic architecture in Scotland, few have perhaps received so little attention as the Church of Haddington, now half an hour's journey from Edinburgh, and in the centre of a populous and wealthy district. The popular literature of the country has never immortalised it—it does not come within any tourist's series of picturesque objects—there is no fine scenery in its neighbourhood, which is a district purely agricultural; hence it has remained in comparative obscurity; but few lovers of Gothic architecture who happen to be so near its vicinity as the Scottish metropolis, would fail to visit it, if aware of its merits.

Haddington is a clean, flourishing-looking country town, with wide airy streets, and some modern buildings not without pretension. But presiding over all as the object most worthy of notice and respect, the distant traveller perceives the broken square tower of the old church, of a deep red brown, a colour which characterises the neighbouring sandstone. It stands among a few picturesque trees on a flat meadow bordering on the Tyne, which, no longer the puny rivulet it appears at Crichton near its source, is a broad, but not a deep or rapid stream. The aspect of the whole scene—the quiet winding river—a handsome bridge across it—the cheerful village and the trees round the venerable parish church,—is peculiarly English, with one exception, the state of ruin in which the greater part of the fabric has reached our time. But it appears that rivers rising like the Scottish streams, among morasses and hills, are peculiarly ill adapted to a temporary sojourn in flat meadow scenery, for peaceful and shallow as is the stream at this place, it has swollen into several memorable inundations, and the church standing in its quiet meadow, has repeatedly been surrounded by a furious flood. Few of the Scottish chroniclers omit to mention the flood of September 1358, when houses, villages, and bridges were swept away, and trees torn up by the roots. This flood became associated with a miracle of a very peculiar character. As the waters approached the priory of Nuns, founded by the pious Ada of Northumberland, a nun snatched up the image of the Virgin, and threatened to throw it into the water, unless the saint protected the priory: it is a disputed point whether faith or insanity prompted the act, but it was instantly efficacious and the waters subsided. The occurrence appropriately took place on the *vigilia nativitatis beatæ virginis*.*

Another renowned flood occurred in 1421, when the Church could only be approached by boats, and the ornaments in the sacristy were injured. In 1775, the river rose seventeen feet above its level, and a tablet marks the height the waters attained in the centre of the town.† Such is the occasionally turbulent character of the peaceful spot on which the old church stands.

The architecture is marked by the features of the transition from the early to the later period of the decorated style. The western doorway, and the triple arches of the tower window, though exhibiting the semicircular form peculiar to Norman architecture, belong to a much later period, the former exhibiting a great variety of decoration. Above this door is a large pointed window in a style considerably decorated, which, from some flowered capitals very low down in

* See Fordun, and *Extracta ex variis cronicis Scotiæ*, the compiler of which calls it, “ tanta inundatio, quæ a fluvio Noyæ talis non est audita.”

† See New Stat. Acc. Haddington, 3.

the jambs, has an appearance as if the pointed arch had been a comparatively late alteration of a piece of architecture more in harmony with the doorway. The aisle walls of the nave are surmounted by embrasures, which have a somewhat modern appearance; although the mouldings, which are in high relief, have a decidedly ancient aspect. The aisle and clere story windows are in a style considerably decorated, and the buttresses, in harmony with the same character of architecture, are surmounted by pinnacles. The pillars in the interior of the nave are clustered, but not very deeply moulded. The capitals are slightly flowered, each pillar having a different pattern from all the others in the same line, but corresponding with that immediately opposite. This part of the building has been lately repaired and comfortably fitted up for a parish church, in the usual manner, with galleries and pews. The transepts and the chancel are in a state of ruin, but it does not appear that it would be difficult to restore the latter, which is a fine specimen chiefly of the later decorated style, the pillars clustered and flowered, and the windows with low sprung pointed arches.



HISTORICAL SKETCH.

LITTLE is known of the origin and history of the Church of Haddington. A zealous and able antiquary sought to connect it with a remarkable tragedy, which having taken place close to the spot, may not be inappropriately mentioned on this occasion. About the year 1242, a tournament took place on the border, in which the chief of the family of Bysset had been unhorsed by a descendant of the house of Atholl. Not long afterwards, while Lord Atholl was residing in Haddington, he was murdered, and the house in which he lived was burned to conceal the deed ;—such at least is the version of the facts which the chroniclers have preserved. Both these families were the holders of possessions in the highlands, where the Celtic inhabitants thought it their duty to avenge any insult offered to their leader, and to brave all danger, hardship and guilt to accomplish their vengeance. The Byssets in vain pleaded that they were at the time in the distant town of Forfar ; the conclusive fact of some of their people being found on the spot could not be answered. The King probably knew that the Byssets were not personally guilty of the crime, for they were allowed to retire unmolested to Ireland, suffering, however, the forfeiture of their estates. The late General Hutton, in his inquiries on ecclesiastical antiquities, thought it likely that he would be able to trace the origin of the Church of Haddington to this occurrence. “If Bysset,” he says, writing to one of his correspondents, “was really innocent of the murder, the person by whom it was actually perpetrated would feel the keenest remorse, from the ruin in which he had involved that family, added to the enormity of the crime he had committed ; and he may have had recourse to that mode of quieting his conscience, sometimes practised in those superstitious times, by founding the Church and Monastery in question. The time of the murder seems to correspond with the period when the Church seems probably to have been erected.”* But notwithstanding inquiries in various directions, going to the extent of tracing the history of the Byssets in Ireland, the zealous antiquary could find nothing to confirm his theory, while, at the same time, the scanty information he received could scarcely be said to convey a contradiction of it. The Rev. Dr. Barclay supplied the Antiquaries’ Society with an account of the Parish of Haddington, in which he found himself unable to throw light on the origin of the Church ; and General Hutton’s numerous correspondents are nearly unanimous in directing him to Dr. Barclay’s paper as the only quarter in which he will find any information on the subject. Ada, the pious Countess of Northumberland, about the year 1178, founded here a Priory of Nuns, or, in the words of Wyntoun the chronicler, (b. iv. ch. vi.)

“At Hadyntown scho gert be made,
And founde a great Nounery.
Thare Ladyis is to lyve relygowsly.

Grose says of Haddington Church, “This Church, now parochial, is commonly but erroneously supposed to have belonged to the Nunnery founded by Ada, Countess of Northumberland, but was in reality the Church of the Franciscans,”† who had a Monastery at Haddington. This view is in some measure confirmed by a note preserved by General Hutton of “a charter of confirmation of a mortification made by Walter Bertram, Provost of Edinburgh, to a Chaplain at St. Clement’s Altar in the Brother *Minor’s* Kirk at Haddington ;” and Dr. Barclay, expressing his views in a letter to General Hutton more fully than in his Article in the Antiquarian

* Hutton’s MS. Collection, Adv. Lib. vol. v.

† 1. 182.

Transactions, said, "I am decidedly of opinion, that our Parish Church formerly belonged to the Franciscans or Minorites, and is the same that is styled by Fordun and John Major *Lucerna Laudoniæ*. As a proof that it belonged to the Franciscans, the ground adjoining to the churchyard is still denominated the Friar's Croft."* There are, however, some chronological and other difficulties in the way of this view. It appears that Richard, Bishop of St. Andrew's, gifted the Church of Haddington, "*cum terris capellis et omnibus eisdem pertinentibus*," to the Priory of St. Andrews, and there is extant a series of papal confirmations of the gift, commencing with the year 1183.† The gift was to be held "*in liberam et perpetuam elemosinam libere et quiete et honorifice, ab omni exactione et consuetudine*." It was customary to commute the tithes of lands held by religious houses for a small annual payment, and thus, in 1222, there is a convention between the Canons of St. Andrew's, as holding the Rectory of Haddington, and the Monks of Dryburgh, as possessors of certain lands bound to pay tithes to the Church of Haddington, by which the Monks are relieved on the payment of two merks annually, so long as the lands remain in their own occupancy.‡ There is very little doubt that the Rectory held by the Canons of St. Andrew's was that of the present Parish Church of Haddington. A religious House in Haddington had however, it appears, also some interest in it, for there is extant among the documents of the Priory of St. Andrew's, a composition or concession by the Canons of *Porciones illas* of the Church of Haddington, which Bishop Richard had gifted to the *Moniales* of Haddington. The gift appears to have been witnessed by King William the Lion and his brother David, Earl of Huntingdon.§ This brings us home to the question whether the Church of Haddington was originally that of the Franciscans; since Bishop Richard, who appears to have divided the Church and its appurtenances between two religious bodies, died in 1173, and the fraternity of the Franciscans was not constituted till nearly forty years afterwards. Such is the limited amount of the information we possess regarding the foundation of this Church.

Haddington, as an accessible place, and the centre of a fruitful district, was a marked sufferer in the wars on the border, and to the frequent burnings and sackings to which it was subjected, we may attribute the loss of its ecclesiastical records. The town was burned by Edward III., and in the passage in Major already alluded to, it is said that the beautiful Church of the Minorites, "the Lamp of Lothian," was destroyed.|| Whether the Church of Haddington be or be not here referred to, it is not improbable that the greater part of the present edifice was erected subsequently to this event.

The Reformation sprung up almost within the shadow of Haddington Church, and perhaps many a comfortable priest walking forth of a summer evening, on the pleasant banks of the Tyne, about the year 1510 or thereabouts, may have encountered in his walks, without paying him much heed, the child, of whose influence in after years over his fellow countrymen, the now blackened ruins of the fair edifice are a type. John Knox, if not born at Gifford Gate in Haddington, where the citizens still shew his house, was born at Gifford, not many miles distant.¶

* Hutton's MS. Collection.

† Registrum Prioratus Sancti Andreæ, 58 et seq.

‡ Connell on Tithes, ii. 11.

§ Registrum Prioratus, &c. 334.

|| De Gestis, Lib. v. Major's expression is "*Lampas Laudoniæ*." He takes the opportunity, not being himself a Minorite, but a Doctor of the Sorbonne, to say in continuation, "*Ego autem non approbo quod templa magnifica et sic excellentia, Minores habeant, et fortasse in eorum et villæ peccatum voluit Deus omnia incendio dari.*"

¶ Dr. M'Crie was first of opinion that he was born at Haddington; subsequently that he was born at Gifford. Mr Laing coincides in the latter view.—Edition of the Works of Knox.



View of R. W. Williams

Engraved by J. Sadler



Drawn by R.W. Billings

Engraved by J.H. Johnson

VIEW ACROSS THE TRANSEPT LOOKING SOUTH

HERIOT'S HOSPITAL.

ALTHOUGH the purposes for which it was erected were neither of a baronial, nor strictly speaking, of an ecclesiastical character, it is quite consistent with the spirit of the present work to notice an edifice which partakes of both classes of architecture; while, even if it failed to come within the literal scope of our inquiries, its signal merits might justify a slight deviation in its favour. Occupying a site happily chosen at the time when it was surrounded by open fields, it is no less eminently adapted to its present neighbourhood, where it is conspicuous among streets and houses. Before the new town of Edinburgh was built, it was in every view of the city, nearly as conspicuous an object as the Castle. While the frowning fortalice starts from the summit of a steep rock, the more peaceful architectural structure, in which civic wealth embodied its charitable intentions, occupies the brow of a gentle but pretty lofty bank, which rises on the other side of the valley; and thus, both being the most conspicuous objects in the general outline of the old town, few could look on them without considering them the types of the system that was passing away, and that which was coming into existence—the fortalice that had lived through all the fierce struggles of Scottish history—rough, shapeless, and seemingly impregnable; the goldsmith's gift to his fellow-citizens, symmetrical, compact and peaceful in its air—yet possessed of a certain steady strength suited to make it a more lasting object than its more formidable companion, in the new era that had dawned on Scotland.

As an architectural object, Heriot's Hospital is full of contradictions. Seen from distant parts of the town, its turrets, pinnacles, and chimneys, stand grouped against the sky in luxuriant confusion. On a nearer approach, the building is a pattern of uniformity, the one half reflecting the other. Again, on a close inspection, no two portions of it are found to be precisely alike. Dr. Steven, the Historian of the Institution says, “there are upwards of two hundred windows in the hospital, and, strange to say, no one is precisely the same as the other.”* He notices the circumstance, that while the chapel is evidently intended to be of gothic architecture, “the entrance door has small coupled corinthian columns, with a semi-circular pediment over each pair;” a feature which is conspicuously developed in the accompanying engraving. Touches of gothic are found to prevail here and there in other parts of the building, as in the windows of the tower over the arcade in the other plate. A professional writer says, “we know of no other instance in the works of a man of acknowledged talents, where the operation of changing styles is so evident. In the chapel windows, although the general outlines are fine Gothic, the mouldings are Roman. In the entrance archways, although the principal members are Roman, the pinnacles, trusses, and minute sculptures partake of the Gothic.”†

The main features of the building are four square towers, with curtains forming the sides of a quadrangle. The corners of these towers are ornamented by projections which partake of the nature both of machicolations and turrets, and yet evidently have the uses of neither: the former mere projections from the upper corners of the tower, level with the parapet, and without roofs, which on the principles of the modern bastion, allowed the defenders of the tower to protect the wall or curtain between, and to keep up a cross-fire on a closing enemy. The turret, a larger building roofed in, connected itself with the interior economy of the house, serving to contain a staircase or bed-room. The projections in the corners of Heriot's Hospital, while they are roofed in like turrets, are too small to be applied to any purpose connected with the interior of the building, and are indeed no larger than the usual roofless machicolations in old square towers. Yet though thus a part of the building neither in appearance nor reality devoted to any useful purpose, they are seldom seen without being admired. Another marked peculiarity of this building, is

* History, p. 62.

† Article *Civil Architecture*, in Brewster's *Encyclopædia*, attributed to Sir Thomas Telford.

the segment of an octagonal tower in front, lighted through its whole extremity by a succession of gothic windows, separated only by mullions, and thus forming a lofty oriel, which, if its gothic be not so pure as that of the fourteenth century, or as the restorations of the present day, has a pleasing and rich effect, and is infinitely finer than the Strawberry-hill school of the eighteenth century.

The question, who originally designed Heriot's Hospital? though it be a building of so late a date, may be added to the long list of architectural mysteries, which have enveloped the finest works of modern Europe. It is usual to attribute it to Inigo Jones; but the latest and the fullest inquirer, though favouring this theory, is obliged to say, "it is somewhat remarkable that the *name* of Inigo Jones does not appear, either in the records or other documents of Heriot's Hospital." And the same writer thus embodies the whole evidence on the subject. "The reputed architect was Inigo Jones, of whose genius there remain several specimens of a similar kind, not only in Britain, but also on the continent; particularly the palace of Frederiksborg in Denmark, which very much resembles the Edinburgh edifice."* In Frederiksborg, the similarity is only in some of the details, the edifice in general being in a more massive and gloomy style. Andersen Feldborg says of this palace, "It took fifteen years in building, and gave employment to many foreign artists and mechanics, whom the King invited from abroad, and rewarded with royal munificence; and none more so than Inigo Jones. It is not built entirely in the Gothic style, but with a mixture of the Grecian, as will be seen by the annexed engraving of the principal court, which bears a striking resemblance to Heriot's Hospital, Edinburgh, and to St. John's College, Oxford, of which Inigo Jones supplied the plans."† The likeness of this part of the palace to the court of the Hospital is very marked, but the comparison with St. John's is not so obvious. But what is peculiar in this passage is, that the authority for holding Jones to be the architect of the palace, appears to be, as in the case of the Hospital, merely traditional, and that the two traditions appear to be intertwined with each other, so that it is presumed that Jones must be the architect of Heriot's Hospital, because it is so like Frederiksborg, of which he is known to have been the architect; and he is presumed to have been the architect of Frederiksborg, because it is so like Heriot's Hospital, of which he is known to have been the architect. Although Allan Cunningham says that "those who look on this edifice with an artist's eye, will observe that in the dome, turrets, windows, clustered chimnies, and general proportions, there are many marks of his masterly hand,"‡ yet the inference derived from the utter silence of the records, as to Inigo Jones, is strengthened by the respectful manner in which certain "Master Masons"—a term very frequently applied in that day to architects—are commemorated in connection with the progress of the edifice. Thus the Hospital contains a portrait of William Aytoun, Master Mason, which has been engraved in Constable's *Memoirs of George Heriot*. It is worthy of remark, too, as in some measure bearing on the social position of this individual, that he was a member of the highly respectable family of Aytoun, of Inchdairney, in Fifeshire. At the commencement of the building, William Wallace was the Master Mason, and he had under him an overseer, Andrew Donaldson, who is spoken of in the accounts as "attending at the work," and who seems to have been in reality the Master Mason, while Wallace was for the time the architect.

On the death of Wallace, the Governors recorded their sense of "his extraordinary panes, and grait cair he had in that wark, baith by his advyce, and in the building of the same." With Aytoun, who succeeded him, the contract made in the year 1632 has been preserved; and it appears to be just the sort of agreement that would be made with an architect whose duty it was to follow up the plans wholly or partially laid down by a predecessor; thus he becomes bound "to devyse, plott, and sett down what he sall think meittest for the decorment of the said wark

* Steven's *History of Heriot's Hospital*, p. 59.

† Denmark delineated, p. 88.

‡ *Lives of Painters*, &c.

and pattern thair of alreddie begun, where any defect beis fund : and to mak with his awin handis the hail mowlds, alsweil of tymber as of stane, belonging generally to the said wark, and generallie the said William Aytoun, binds and obliges him to do and perform all and quhatsumevir umquhile William Wallace last Maister Maissone at the said wark, aither did, or intendit to be done at the same.”*

But remarkable as this may be considered in the instance of a building so symmetrical, it appears to have been designed piecemeal, and the merit of adjusting it to its present plan and proportions, seems rather to be due to the Master Mason who was engaged in its completion, than to the framer of any original plan. The edifice was commenced in 1628. In March 1642 there is an instruction that the two front towers be platformed “with ane bartisane about ilk ane of them.” And in July 1649, there is the following instruction, which seems to have arisen out of a suggestion for promoting the uniformity of the building. “Ordanes George Wauchop, thesaurer, to tak down the stone wark of the south-east towr, and to make the same as the north-west and north-east towrs ar, and to caus theik† the said south-east towr as they ar, and this to be done with all diligence.”‡

In a view of the Hospital, published about the middle of the seventeenth century, after a drawing by James Gordon, parson, of Rothiemay,§ there is a lofty spire over the door, and two of the towers are surmounted by domes or cupolas, a feature which by the way must have made the edifice bear a nearer resemblance to the palace of Frederiksborg than it at present does. The following minute of the Council of the Hospital, dated 6th June, 1692, appears to record the last important step in bringing the edifice into its present position, and the abolition of the cupolas on the towers.

“The Conncil having visited the fabric of the Hospital, and found that the south-east quarter thereof was not yet finished and completed, and that the south-west quarter is finished and completed by a pavilion turret of lead, and that the north-east, and north-west corners of the said fabric are covered with a pavilion roof of lead ; therefore, and for making the whole fabric of the said Hospital regular and uniform, and for the more easy finishing and completing thereof, they give warrant and order to the present treasurer, to finish and complete the south-east quarter of the said Hospital, with a platform roof, in the same way and manner as the north-east and north-west quarters thereof are covered ; and with all conveniency to take down the pavilion turret in the north-west quarter, and to rebuild, and cover the same with a platform roof, regularly with the other three quarters of the fabric.”||

If these details seem somewhat tedious, the reader may, perhaps, find some excuse for them in their bearing on the question whether the architect of the Banqueting House, at Whitehall, also designed a building of so very different a character as Heriot's Hospital ; and on the extent to which this edifice, remarkable for its symmetry, was the production of one mind, and laid down in one plan.

George Heriot, the founder of this, the most munificent cleemosynary educational establishment in Scotland, was born in Edinburgh, in 1563. His father was connected with some good families in the south of Scotland. His profession, that of a goldsmith, was generally in some respects hereditary, for, like landed property, the stock in trade was very costly, was never quickly removed, and was not on the other hand liable to much deterioration by remaining unsold. Those who dealt in gold and silver wares, in the sixteenth and seventeenth centuries, added to this element of respectability the worshipful and important profession of the banker, somewhat mixed up, it is true, with the business now less reputably known by the designation pawnbroking. The high rank of the personages, however, who dealt with George Heriot when he had succeeded to his father's business, would be sufficient to make any profession aristocratic, for King James VI. and his Queen, were the persons with whom he principally dealt, and it is evident that though their

* Steven's Hist., p. 68. MS. in possession of Dr. Steven. † Thatch, or roof. ‡ Steven's Hist., p. 82, 3.

§ Son of the celebrated antiquary and topographer, Sir Robert Gordon of Straloch. The father and son took an enthusiastic interest in Bleau's magnificent topographical schemes, and left behind them materials for illustrating the topography of Scotland, even more fully than it is discussed in the volume of Bleau's Atlas, applicable to Scotland.

|| Documents from Steven's History.

intercourse with him was conducted with all proper state and formality—they commanding and he obeying—he had over his royal patrons, the real superiority of the creditor over the debtor. Among the many royal mandates issued to him, the following, by the Queen, while it is the shortest, is not the least curious.

“GORDG HERIATT, I earnestlie dissyr youe present to send me tua hundrethe pundes vthe all expedition becaus I man hast me away presentlie. ANNA R.”

Heriot was twice married. He had two sons, who were drowned in a voyage to England, and when he died on 12th February, 1624, he left no legitimate offspring. The settlement by which he made the great foundation known by his name, had been executed very near the close of his life, and bore date 10th December, 1623. He described the general objects of his foundation as being “for the maintenance, relief, bringing up, and educatione of so many puire fatherles bairnes, friemanes sones of that towne of Edinburgh,” as the estate devoted to the purpose was sufficient to accomplish. In the establishment there are now educated and maintained one hundred and eighty boys, several of whom are yearly sent to the university. An account of the internal economy of the institution, and an inquiry whether such foundations do more good than mischief to society, would be out of place on the present occasion. It need only be mentioned as a matter connected with the good keeping of the edifice, that from the funds being invested in property, on which a great part of the new town of Edinburgh was built, the institution acquired an amount of affluence evidently far beyond the anticipations of the founder, and disproportioned to the objects which he left to be accomplished. In 1835, the Governors applied to Parliament, and obtained powers for devoting the surplus funds to elementary schools, to which, after the “children of freemen,” to whom admission to the Hospital is limited, “the children of poor citizeus or inhabitants of Edinburgh,” are admissible. These schools are at present attended by about three thousand children. A complete account of the establishment and its uses will be found in the work by Dr. Steven, already referred to.

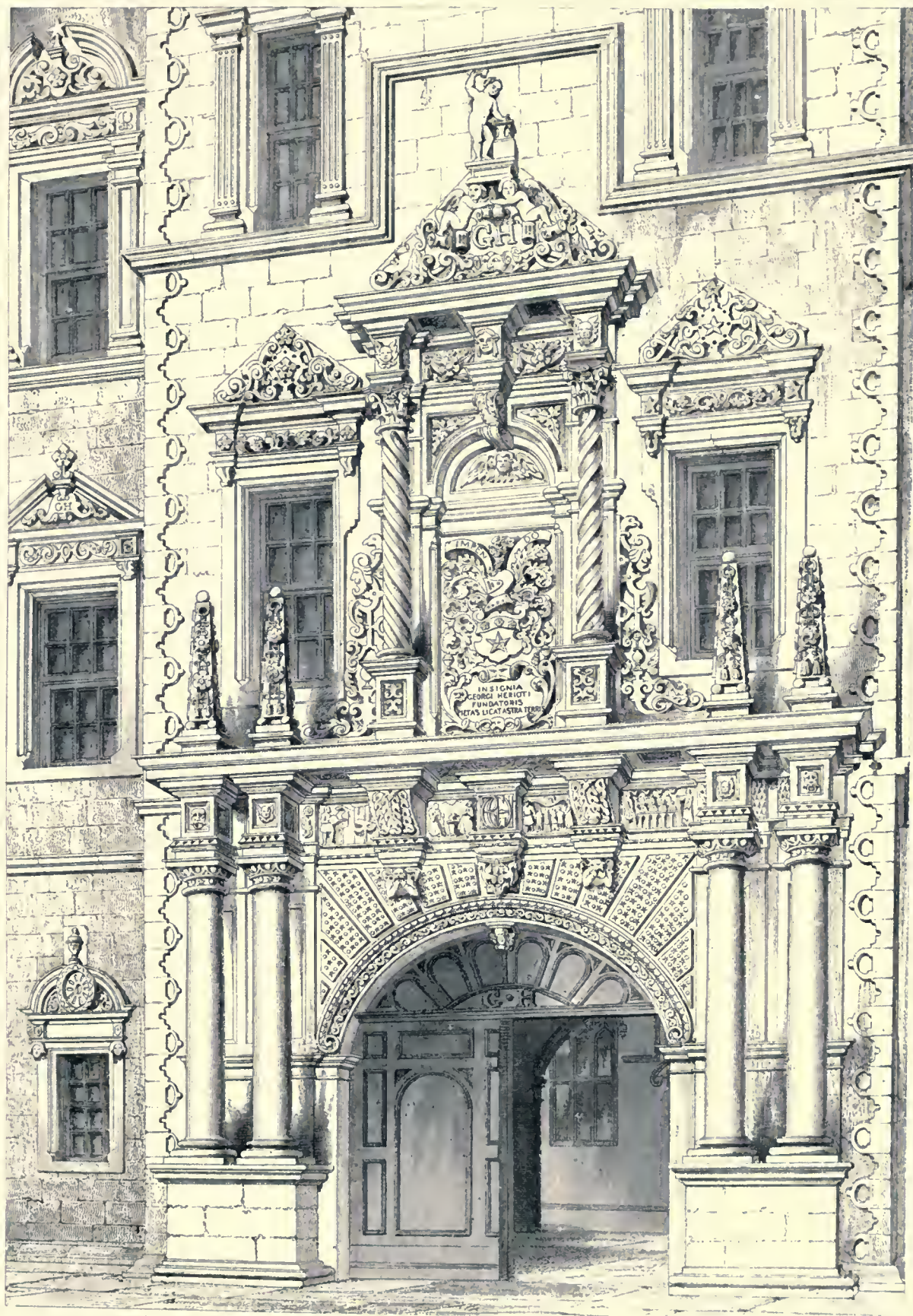




Engraved by J. H. LaRue

NORTH WEST VIEW

Drawn by P. H. Bullen



Drawn by R.W. Pullins

Engraved by H. J. Wallis

UNIVERSITY OF CAMBRIDGE

ENTRANCE WAY TO THE QUADRANGLE

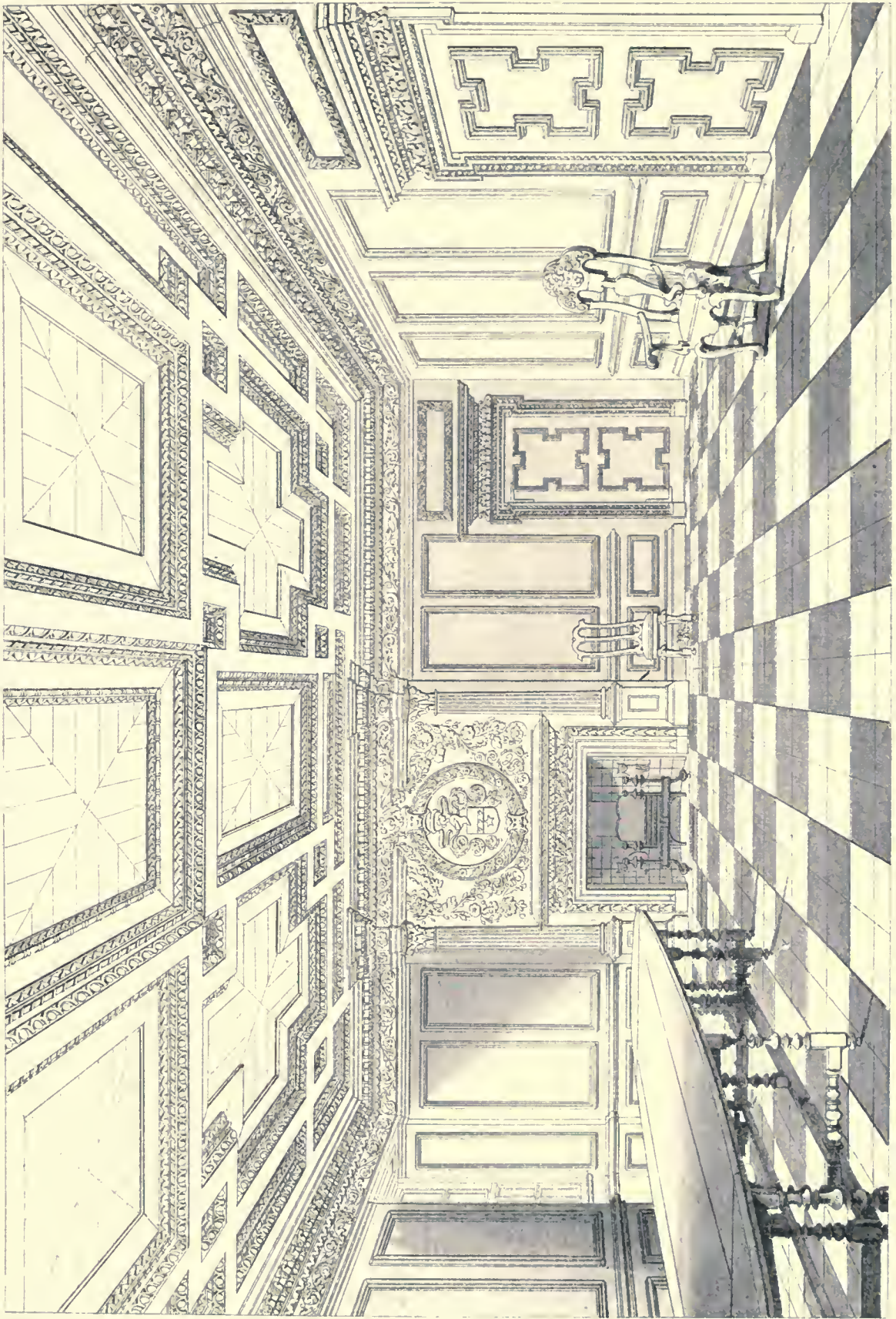


drawn by H. W. Phillips

Engraved by G. H. Jones



Engraved by G. Winter



Engraved by J. H. B. B. B.

THE COUNCIL ROOM

Drawn by E. B. B. B.



THE PALACE AND CHAPEL OF HOLYROOD.

THE comparison of the remains of Holyrood Chapel, imperfect as they are, with the Palace to which they are attached, naturally impresses the stranger with the feeling that they belong to a country where the pomp and even the comfort of the earthly sovereign were far more lightly esteemed than the glory of Him in whose praise the ecclesiastical architects raised their stately fabrics. Though Holyrood House would bear a poor comparison, even in its completed state, with the contemporary mansions of the English nobility, the palace occupied by the Stuarts before the union of the crowns, formed but a small part of that quadrangle with its two towers in front, which no stranger passes through Edinburgh without seeing, and with which many who have never crossed the Tweed are familiar in pictorial representation. The historical interest attached to the building entitles it to a place in this work; but its architectural merits are meagre, and it has not been assigned so prominent a position as the Chapel. On arriving at the end of the old long irregular street, called the Canongate, we reach a pretty wide open space, with the Palace full in front. Its prominent characteristics are two square towers, or blocks of building, with round towers or turrets at the angles, the whole being surmounted by an embrasured parapet, and the angular towers terminating in the conical roofs, which the Scottish baronial architecture derived from that of France at the end of the sixteenth or the beginning of the seventeenth century. Between the two main towers, and carried back a considerable way from their junction with the round towers at the front angles, runs a low screen of mixed architecture, in the centre of which, over the main entrance, is an architectural model of a royal crown. The mouldering roughness of the stone, the small mysterious deep recessed windows, grouped irregularly here and there, and a general indescribable air of antiquity at once inform the most

inexperienced visitor that the North Tower is the really old portion of the building, the other having been built in imitation of it, for the sake of harmony. From this single tower the old representations of the Palace show us that in the reign of Queen Mary, and somewhat earlier, a lower building, apparently of no great extent, filled part of the space now occupied by the screen and great gateway, while there were probably some other buildings in the rear, as the edifice is said to have possessed five courts. A winding stair in one of the round towers leads to the oldest interior portion of the Palace, commonly known as "Queen Mary's apartments." Although the guides who professionally shew these rooms annually to an endless succession of visitors probably tell as many vain fables as the rest of their craft, it is impossible to follow them through the scene of so many strange incidents without a feeling of lively interest, even while it is necessary to preserve a wholesome scepticism regarding the fingers that have accomplished certain needle work, the people who have slept in particular beds, and especially the genuineness of some paintings. The old pannelling, the mouldering bedsteads and high backed chairs, and even the miserable pictures making visible progress towards decay, convey a more real effect of venerable age to the mind than many antiquities whose far better claims to genuineness are neutralised by their more spruce and well kept condition. Behind a hanging of massive and mouldering tapestry there is a small door, undoubtedly the entrance of the private passage communicating with the Chapel, through which Darnley led the conspirators to the murder of Rizzio. A small room is shewn, answering to the description in Ruthven's account of his own services on that occasion, where he says, "Then the said Earl of Morton, Lord Ruthen, and Lord Lindsay, with their complices, passed up to the Queen's utter chamber; and the said Lord Ruthen passed in through the King's chamber, and up through the privy way to the Queen's chamber, as the King had learned him, and through the chamber to the cabinet, where he found the Queen's Majesty sitting at her supper at the middle of a little table, the Lady Argile sitting at one end, and Davie at the head of the table with his cap on his head; the King speaking with the Queen's Majesty, and his hand about her waste. The said Lord Ruthen at his coming in said to the Queen's Majesty,—It would please your Majesty to let yonder man Davie come forth of your presence, for he hath been overlong there."* Thence being unceremoniously dragged, "the press of the people hurled him forth to the utter chamber, where there was a great number standing, who were so vehemently moved against the said Davie, that they could not abide any longer, but slew him at the Queen's far door in the utter chamber."† On the spot where the minion's body received more than fifty stabs from the prime aristocracy of Scotland, and lay with Darnley's dagger sticking in the wound it had inflicted, a dark stain is still shewn, covering a considerable surface on the decayed flooring. It is not crusted like recently deposited blood, but has an unctuous appearance, is evidently impregnated with the structure of the wood, and seems to justify its reputed quality of being uncradicable. The stone walls around are undoubtedly the same within which the deed was perpetrated; but we are told by a contemporary of Cromwell, that when his troops were quartered in the neighbourhood, "a number of the Engliches futemen being lodged within the Abbey of Holy Rud Hous, it fell out that upon an Weddensday, being the thretenc day of November 1650, the haill royal part of that palaice was put in flame, and brint to the grund on all the pairtis thereof;" and then the annalist adds in a note on the margin the words, "except a lyttil;"‡ so that the possibility of this flooring not being the "lyttil" that was spared by

* Ruthven's Relation, *Scotia Rediviva*, p. 340.

† *Ib.* p. 342.

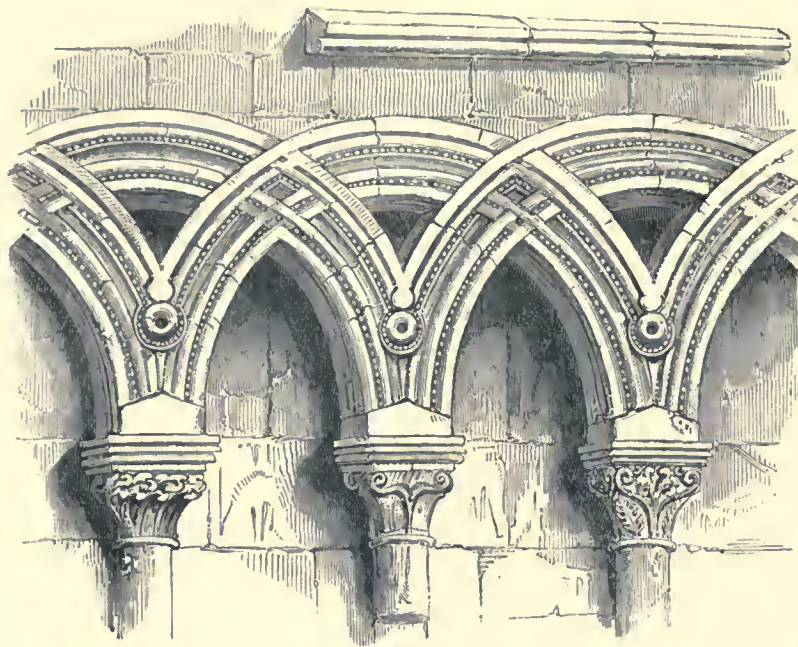
‡ Nicoll's Diary, p. 35.

the flames must be added to the other reasons for doubting whether this stain be caused by Italian blood.

Contiguous to Queen Mary's apartments, and next to them in point of antiquity, is a long narrow chamber, containing the portraits of the Kings of Scotland. It would be, perhaps, difficult to shew in any other place so large a collection of execrable works of art, although the artists must in many instances have aimed at the ideal, the gallery containing representations of at least forty kings who never existed. Jamesone, the celebrated Scottish painter, is said to have repaired to Holyrood in 1633, to paint for Charles I. a series of portraits of his ancestors,* but it is difficult to believe that any of these are from the brush of a pupil of Rubens, and a fellow student of Vandyke. From the Picture Gallery the stranger is generally led through some ordinary state apartments belonging to the most modern part of the Palace. The ceilings and cornices of these rooms are adorned in the French manner, with rich and massive flower work, which, though carved in wood, is reduced to the rank of ordinary plaster moulding by being whitewashed. The exterior of this portion of the edifice, not unlike the less ornamented portion of the French palaces, is that which is represented in the plate containing the view of St. Anthony's Chapel.

Perhaps only a few of those who visit Queen Mary's and the state apartments, find their way through the recesses of the Palace to the ruined Chapel behind, so much more worthy of notice for its architectural merits. The greater part of it is hidden from the spectator's eye by the square bulk of the Palace, and portions visible from occasional points scarcely do justice to the rich and majestic beauty of the building. The architecture of the Chapel is mixed, but the early English predominates in the columns and arches, the triforium and the clere-story windows, which are represented in the accompanying engraving of the interior, taken from the doorway towards the west. The great east window, represented in the same plate, with its feathered geometrical tracery, belongs to a much later period, and the curious windows over the doorway, with their flat arches richly cusped on a level with the wall, and the light shafts within, as represented in another plate, though undoubtedly of the same period with the rest of the west front, have something in common with the age of Gothic architecture, called the Perpendicular. Immediately under these windows is a fine high-arched doorway, rich with flowered and toothed mouldings and clustered jambs, recalling us again to the early English style. This beautiful doorway is hidden from the inspection of all who are not visitors to the interior, by a shapeless abutment on the side of the Palace, which appears to have been lately erected to further some culinary purpose. On either side of the gateway stand two small square towers, ornamented by a double series of richly moulded arcades, of one of which, having a line of spiritedly carved heads between the arches, a representation is given at the commencement of our description. Another cut (at the head of the following page) represents an arcade in the interior of the north aisle, in a style in some respects partaking of the Norman. The southern aisle is the only part of the Chapel of which the roof remains, and as the plate of the interior shews, of the whole of the range of pillars on the north side two fragments only survive.

* Walpole's Anecdotes, vol. II. p. 245.



HISTORICAL SKETCH.

The Abbey of the Holy Rood, or Holy Cross, had its origin in a miracle, of no very striking or picturesque character when compared with the other incidents of the Calendar. David I. was hunting in the forest of Drumsheuch, now partly covered by the streets of Edinburgh, when, having left his followers behind him, he was attacked and thrown down by a stag at bay. When on the point of being gored to death, a cross miraculously slid into the King's hand, and the enraged animal took to flight. There are, of course, various versions of the incident; and it is stated in that of Bellenden, that it took place on the day of the Exaltation of the Cross, when the King, following the desire of his profligate young nobles, and repudiating the advice of his Confessor, devoted the day to the chase instead of private meditations.* David, in commemoration of his miraculous escape, founded the Abbey of the Holy Rood, in honour of the Holy Cross, and the Virgin Mary and all Saints, and endowed it for Canons regular, of the rule of St. Augustin, on whom he conferred rich endowments in lands and privileges. It is certain that the building of the Abbey commenced in 1128.† The Chapel, undoubtedly by far the oldest part of the edifice now remaining, was probably commenced soon after that period. The miraculous Cross, which had saved the founder's life, of course held a conspicuous place in the reliquary; and it possessed this remarkable quality, that no one could devise the material of which it consisted, or could even decide whether it had a greater affinity to the animal, to the vegetable, or to the mineral kingdom. Of the early edifices inhabited by the

* Bellenden's Boece, b. xii. c. xvi. It is singular that Boece himself does not narrate an incident that would have been so congenial to his taste. See the narrative given in Scott's *Provincial Antiquities*, Prose Works, vii. p. 284, and in Jamieson's *Royal Palaces*, p. 81.

† Preface to *Liber Cartarum Sanctæ Crucis*,

Canons, there are no means of knowing the nature and extent. The wealth and influence of the body is still recognised in the names of some important localities connected with Edinburgh. Thus "The Canon Mills," at the northern extremity of the town, conveniently situated close to the water of Leith, represent the mills where the vassals of these princely monks were bound to bring their grain to be ground. The Canons had the privilege of erecting a Burgh between their Abbey and the nearest gate of the city,* the main street of which, a communication with the High Street, is still called the Canongate. The feudal superiority over this suburb was obtained by the city of Edinburgh in 1636; but it is still a separate sub-corporation, with its own magistrates and system of local taxation.

The time when the Abbey became also a Palace has not been distinctly ascertained. We are told that "Robert III. seems sometimes to have made Holy Rood his residence. James I. occasionally kept his Court there; and in the Abbey his Queen was delivered of twin Princes, on the 16th October, 1416. * * * James II. was born, crowned, and married in the Abbey of Holy Rood; and his remains were carried from the disastrous scene of his death to be interred in its Chapel, in 1460."† James IV. appears, from Dunbar's Poems, to have frequently resided there. The oldest extant part of the edifice bears inscribed on it the name of James V., whom we find, by the following entry in the Lord Treasurer's Accounts, to be there indulging in the Royal pastimes of the age:—"1530. Item, to the Egiptianis that dansit before the King in Holy-rud hous, 40s." And on 24th January, 1542, there is an entry of £400 (Scots,) to Sir David Murray, of Balwaird, as compensation for his lands of Duddingston, "tane in to the new Park besyde Halyrudehous." From this we may infer that the Royal Deer Park then included the mountain range of Arthur's Seat and Salisbury Crags, and penetrated into the wooded country towards the south. The English army which invaded Scotland under the command of Lord Hertford, in 1544, burned down the temporal edifices of the Abbey. The next series of historical incidents with which Holyrood House was connected, were those disastrous events of the reign of Mary which have been already alluded to, and which have served to make this building known wherever history and romance are perused. In the reign of James, the Palace became the scene of the repeated attempts, by Francis Stewart Earl of Bothwell, against the King's person. One of these is told by a contemporary chronicler, in a homely Scottish guise, which brings the conspiracy strikingly home to us in the light in which such an act was then esteemed in Scotland—a sort of daring frolic.

"Sept. 6, 1591. The Earll of Bothuell made a stoure in the Abay of Holyroudhouse, quho came in over the hous in the south syde of the Palace; and the said Earll, taking too grate presumption, he, with his complisses, strake with ane hammer at his maiesties chalmber dore: And, in the meane tyme, the haill noblemen and gentlemen of His Maiesties housse raisse, quho thought to have taken the said Earll Bothuell and his complisses. The said Earll fled; yet he returned at the south side of the Abay, quhen the said Earll and his complisses slew his Maiesties Maister Stabler, named Villiam Shaw, and one with him, named Mr. Peeter Shaw."‡ Such was the perilous state of Royalty at that period in Scotland. Yet it cannot be attributed to the leniency of the laws, for eight of Bothwell's followers were taken, and two chroniclers

* The use of the barbarous Latin verb *herbergare*, to express this privilege, has produced much amusing confusion in translating the sentence, "*Concedo etiam eis, herbergare quoddam burgum, inter eandem ecclesiam et meum burgum.*" Maitland, who has been followed by others, mistakes the verb for the name of a town, and says, "By the above charter, appears anciently to have stood the town of Herbergare, on the spot where the Canongate is at present situated." *Hist. of Edinburgh*, p. 148.

† *Liber Cartarum*, &c. Preface.

‡ Birrel's Diary.

relate, nearly in the same words, that they were “hangit at the Girth Crosse, against the Palace Gait, the next day, without ane assisse,”*—that is, without being tried by Jury.

The accidental burning of the Palace buildings, in the time of Cromwell, has already been alluded to. The Protector appears to have restored them to their old state, for the chronicler already cited says—“It was the Protectoris plesure, I mean Oliver Lord Protector, to gif ordour to repair the same to the full integritie: and so it was, that in this yeir of God, 1658, great provissuun wes maid for that effect: tember, stanes, and all uther materiallis wes provydit, and the wurk begun the same yeir of God, 1658.”† He afterwards incidentally mentions that it was completed in November, 1659.

The greater portion of the Palace, as it at present stands, was built under the auspices of Charles II., according to plans furnished by Sir William Bruce, of Kinross. The King seems to have watched the progress of the works with a critical and curious eye. We are told that—“His Majesty liked the front very well as it was designed, provided the gate where the King’s coach is to come in be large enough: as also he liked the taking down of that narrow upper part which was built in Cromwell’s time.” Towards this portion of the edifice he seems to have felt a regal aversion, for he says—“We have received information from the Duke of Lauderdale concerning the west quarter of that our Palace, and we do hereby order you to cause that part thereof which was built by the Usurper (and doth darken the Court) to be taken down, to the end the inside of that quarter may be finished in pillar work, agreeable with the other three quarters.”‡

King James VII. (of Scotland) attempted to restore the old magnificence of the Chapel, with the Roman Catholic form of worship, and to dedicate the Palace buildings to their original purpose as an Abbey. The industrious Father Hay, who was himself to have been Abbot of Holyrood, and who conducted the negotiations, says the King intended to bestow the place on his own order, the Canons of St. Genevieve. He continues to say—“King James designed likewise to make that Church the meeting place of the Knights of St. Andrew; and for that effect caused build a curious work therein, which was ruined, when almost finished, by the moab of Edinburgh, 1688, upon Monday, the 10 December.”§ Soon after the middle of the eighteenth century, the roof, which had become ruinous, was restored in a manner too ponderous to be borne by the old walls and columns, and it gave way on the 2d December, 1768. Grose thus describes the first impression of the ruin, from which the rubbish has now been cleared away: “When we lately visited it, we saw in the middle of the Chapel the broken shafts or the columns which had been borne down by the weight of the roof. Upon looking into the vaults, the doors of which were open, we found that what had escaped the fury of the mob at the Revolution, became a prey to the rapacity of the mob, who ransacked the Church after it fell. In A.D. 1776, we had seen the body of James V. and some others in their leaden coffins; the coffins were now stolen. The head of Queen Margaret, which was then entire and even beautiful, and the scull of Darnley, were also stolen.”||

The historical incidents connected with the Palace from the time of James VII. are few and unimportant. In 1745, the halls, deserted for more than half a century, were again trodden by a Stuart, wielding for the time a species of Royal authority, and surrounded by the pageantry of a Court. A few weeks later, the same rooms were occupied by the Duke of Cumberland, when

* Balfour’s Annals, i. 390. Birrel’s Diary.

† Nicoll’s Diary, p. 224.

‡ Instructions printed in *Liber Cartarum Sanctæ Crucis*.

§ Account cited, Preface to *Liber Cartarum*, &c.

|| Antiquities, i. 30.

pursuing his adventurous rival to the fatal field of Culloden. To complete the circle of disastrous associations connected with this fated spot, it was in Holyrood House that the Comte D'Artois, subsequently Charles X. of France, resided, as a refugee, during the evil days of the first French Revolution. A gleam of sunshine seemed to illumine the dreary history of the Palace, when, in 1822, George IV. held his Court there, amidst the excited enthusiasm that hailed his visit to the North. But gloomy associations were soon brought back, when the King of France, driven from his throne, again sought refuge in his old apartments. The circumstance which rendered the residence convenient to the fallen monarch was probably one indicative of smaller calamities than history generally condescends to paint. For a considerable space around the Palace, the open ground has long been a sanctuary from arrest on civil process, an immunity which seems to have originated in a combination of the old ecclesiastical privilege of sanctuary, with the peculiar exemptions of those who were attached to the Monarch's Court. When the law of debtor and creditor was more stringent than it now is, this peculiarity brought many strange and far from respectable visitors to a cluster of houses round the Palace, as varied in their appearance as the chequered fortunes of their inmates. Some of them are grim, old, lofty houses, with crowded windows and chimneys; others with broad open fronts, expanding towards the hill country, and preserving an air of suburban rurality. It is believed to have been in a great measure owing to some private claims, likely to press heavily upon him, that Charles X., in his second exile, sought a residence thus protected.

NOTICE OF ST. ANTHONY'S CHAPEL.

THE site of this small building is so happily adapted to picturesque effect, and it harmonises so finely with the mountain group of Arthur's Seat from many points of view, that a stranger would be inclined to believe it a fictitious ruin, designed and placed by some master of the art of landscape grouping. The hermit who inhabited the adjoining cell must have had such opportunities of meddling with "the busy haunts of men" as rarely fell to the inhabitant of "the peaceful hermitage." Beneath him lay the crowded city, stretching downwards from the Castle rock to the King's dwelling. At greater distance appeared the cheerful woods and fields of Midlothian, and the Frith of Forth, with the sea edging the distant horizon. Such was the view the hermit might contemplate on the one side; on the other rose a chaotic mass of black volcanic crags, and he had but to step a few paces from the brow of the rock on which his cell and chapel stood, to immure himself in such a grim mountain solitude, as Salvator Rosa might have thought an appropriate scene for the temptations of the Saint of the Desert, to whom the Chapel was dedicated.

The accompanying plate gives a full representation of all that now remains of St. Anthony's Chapel. The architecture is simple, and it would be difficult to assign a precise date to the structure. There are no known records that throw any light on the erection or endowment of this building, standing in the centre of a tract which has for many centuries been a Royal Park. It has been casually, and without any authority, spoken of as a cell of the neighbouring

Abbey of Holyrood, but no reference to it has been found in the muniments of that establishment, which have lately been accurately investigated. The question, whether the King's Park, in which the Chapel stands, or any part of it, had ever been ecclesiastically within the parish which was for some time called the Parish of Holyrood, was once the subject of an important litigation, in connection with which elaborate antiquarian researches were made. It would have materially aided the cause of one of the parties to have been able to shew that the Chapel and Hermitage of St. Anthony were connected with the Abbey, but no evidence could be adduced to that effect.* There was in Leith a convent dedicated to St. Anthony, with which it is probable that this hermitage was connected. By one tradition, it is said to have been merely established for the guardianship of the sacred fountain in its vicinity; by another, it is said to have been a post for watching the vessels, from the imposts on which the Abbey of Holyrood derived part of its revenue, and to have thus formed a sort of ecclesiastical custom-house station. Grose attributes its creation to more pious, if not more disinterested motives, saying, "The situation was undoubtedly chosen with an intention of attracting the notice of seamen coming up the Frith, who, in cases of danger, might be induced to make vows to its titular saint."† The Hermitage, of which there are now no remains, is described by Maitland, in 1752, as "of the length of sixteen feet eight inches, in breadth twelve feet eight, and in height eleven feet. The eastern end and north-eastern corner are built on the rock, which rises within two feet of the roof or stonern arch, which covers it."‡ There are few readers who cannot recall to their memory the picturesque incidents associated with this wild spot in "The Heart of Midlothian." The small fountain called St. Anthony's Well, which still bubbles up at the foot of the rock, is affectingly alluded to in an old ballad, the plaintive simplicity of which made it a favourite with Scott:—

" Now Arthur's Seat sall be my bed,
The sheets sall ne'er be warmed by me;
Saint Anton's Well sall be my drink,
Since my true love's forsaken me."

* Pleadings in the case of Ross v. Hamilton, chiefly prepared by John Riddell, Esq., Advocate.

† Antiquities, I. 41.

‡ Hist. of Edinb. i 52.



Drawn by R. H. B. 1844

Engraved by J. Rolin

THE TEMPLE OF APOLLO AND THE HOUSE OF THE MUSE, SIDE, TURKEY.



Engraved by James Rodaway



Drawn by R. H. Williams

Engraved by J. Redaway

THE MOUNT OF SION
THE TEMPLE AND PALACE

NORTH SIDE



Drawn by R.W. Billings

Engraved by J.H. Leitch



Drawn by R.W. Billings.

Engraved by J.H. Stanger.

THE CHAPEL ROYAL, HOLYROOD PALACE.

INTERIOR, LOOKING EAST

CASTLE HUNTLY.

FROM a line a short distance beyond Dundee, the Carse of Gowrie stretches for many miles westward—the Firth of Tay edging it on the south, a line of hills on the north—until it narrows in to a mere valley among the rocky eminences surrounding Perth. It is not quite a dead level, for some slight elevations here and there slope upwards from the flat clay surface, generally receiving the name of inches or islands—a circumstance supposed to show that, even within the age when they obtained their names, a portion of the water which at one time must have made the carse a wide sea lake still remained. But far above all other elevations, almost in the very centre of the district, rises an abrupt rock, formerly washed by the surrounding waters, on which stands the strong square tower of Huntly or Castle Lyon. From all parts of the surrounding level it has a fine effect. Viewed near at hand, the abrupt rock, and the masonry starting flush with its rugged edge, present one great, gloomy, impending mass, where the boundaries between the natural and artificial portion of the surface are scarcely perceptible;—from a distance, the miniature turrets and embrasures may be seen rising out of the plain, and standing clear, though minute, against the sky. From the roof is seen the firth, with its vessels, and the varied surface of the carse: here, narrow stripes of sand-edged land, stretching into the water, clothed with trees; there, long stretches of cultivated ground, on which, for miles on end, stand curious old orchards of apple-trees, broad, ancient, and moss-grown, like forests of dwarf oak. Such is the scene beneath the eye; but on the boundary of the horizon, especially towards the north and west, rise ranges of mountains, one above another, capped by the distant Grampians.

The perpendicular part of the rock is towards the south-west; it slopes gradually towards the east, where the more modern parts of the mansion are approached by an elevation, formerly bisected by a moat. In the surrounding grounds there are some venerable trees, and a few remains of old walls and decorations. The most ancient part of the castle is the simple Scottish square tower, so frequently erected from the beginning of the fourteenth to the middle of the sixteenth century. In the present instance it is conspicuous in its great proportions and massive strength—the walls ranging from ten to fifteen feet in thickness. The vaults towards the west are partly hollowed out of the living rock. The author of the *Old Statistical Account* of the parish, describing the edifice before it was partly modernised, says—“Opposite to the southernmost vault, the rock projects a little farther to the westward, and is lower than the rest, upon which the pit or prison was built, also fourteen feet thick walls, and a narrow slit of a window; no passage to the pit but by a trap-door, and over it a square apartment of twenty feet high, arched at top, with a window of four feet square, and thirty-eight feet from the ground, which is supposed to have been the guard-room, the only door of which is arched; and there was not the least vestige of any other way to get access to the castle, even for one man at a time, but over the shelving rock on the south-west, and close by the two windows in the other two arched apartments, one of which is exactly upon the door, calculated, as it would appear, for the use of spears or other offensive weapons to prevent the entrance of an enemy.”*

* Vol. xix. 476.

This east front of the castle now presents a pile of modern buildings, not in any early Scottish style of architecture, but in that pseudo-baronial, fashionable about fifty years ago.

The castle and its territory anciently belonged to the family of Gray, who still hold considerable possessions on the border of the Tay westwards. We are told of Andrew, second Lord Gray, who was one of the hostages in England for King James I., that "he was appointed master of the household to King James II., from whom he obtained a license to build a castle on any of his lands he thought proper, dated 26th August 1452; and he, in consequence, erected the beautiful castle of Huntly, long the principal residence of his family."* The writer of the Old Statistical Account says—"It is said that, having married a daughter of the Earl of Huntly, he named his castle in honour of his lady;" but this tradition is disproved by the circumstance that a marriage-contract shows him to have been, on 31st August 1418, married to Elizabeth, eldest daughter of Sir John Wemyss of Rivers, who survived him.† When subsequently it became one of the strongholds of the powerful family of Lyon, Earls of Strathmore, the owners also of the more famous castle of Glamis, it received the name of Castle Lyon. In the New Statistical Account—where, though no authority is quoted, the history of the change of name and ownership has an appearance of accuracy—it is said that "the castle, with the fine estate belonging to it, was sold to the Earl of Strathmore in 1615; but it did not become Castle Lyon till 1672, when, in virtue of a charter obtained from Charles II., the barony of Longforan was erected into a lordship, to be called the lordship of Lyon, a name which it retained till 1777, when it was purchased by Mr Paterson, who, having married a daughter of John Lord Gray, the descendant of the founder, revived its original name of Castle Huntly. It is now the property of his grandson George Paterson, Esq."‡ There are few historical events connected with this fortalice. It was visited by the unfortunate son of James II. of Britain, when he showed himself for a short time to the rebel army of 1715—a circumstance which would hardly have been preserved and so often mentioned, by the historians of that outbreak, but for the scanty train of events connected with the personal history of the individual on whose account it was undertaken.

* Douglas's Peerage, i. 667.

† Ibid.

‡ New Stat. Account, Perthshire, 409.



Drawn by R.W. Billings

Engraved by J. Sedgwick

STRATHBOGIE CASTLE.

CLOSE to the venerable village of Huntly, with its low archways and quaint gavel-ends, and rising majestically over the Great North Road from Aberdeen, still swept by that primitive vehicle called a stage-coach, stand these remarkable ruins. Imperfect and broken as they are, their beauty and dimensions at once attest the splendour and power of their owners, and fully justify the description of Strathbogie, in the old chroniclers, as "a full fayre house." The name of the founder of the more modern portion of the edifice—of whom some notice will be found farther on—is inscribed along the wall-plate and the small oriels, in characters which he who runs may read, and which have been distinctly facsimiled in the plate.

The Gordons had many fortalices in the north, but two of them were the special resort of the head of the house. One was Castle Gordon, or the Bog of Gight—the other, Strathbogie; and Spalding the annalist, who followed the motions of the family with the fidelity of a court newsman, sometimes commences a chapter of the momentous history of the Great Rebellion with a statement that the Marquis and Marchioness "goes to the Bog." Strathbogie is the more important of the Gordon fortalices in the earlier centuries; and its history, with that of its family, is a prominent portion of the general history of Scotland. One of the earliest of the many tragedies of Queen Mary's reign is intimately associated with the spot. Huntly thought himself powerful enough to defeat the queen's project for conferring the earldom of Mar on her illegitimate brother, and, in her progress north, closed the gates of Inverness against her. It was counted one of the symptoms of his assumption of a power rivalling that of royalty, that he invited the Queen to his palace of Strathbogie, where he kept semi-regal state, more in the manner of a prince receiving a foreign sovereign, than of a subject honoured by the presence of royalty beneath his roof. The battle of Corrichie, and the execution by which it was followed, humbled for a time the pride and power of the northern chief;* but they again flourished rankly and dangerously in the reign of King James. The king's conflict with the Popish Lords, in which his sincerity was so much questioned, is well known in history. Whether willingly or not, he was obliged, after Huntly was victorious in the battle of Glenlivet, to take vigorous measures against him. The historian of the family briefly says—"He comes forward to Aberdeen with a numerous train, and, consulting what was to be done in the present conjuncture, it was resolved to demolish the castles of Huntly and Errol, and of their vassals and adherents. Whereupon they begin with the castle of Slaines, belonging to Errol, and nearest to Aberdeen. Next the King marches to Strathbogie, and ruins it. Newton and Ballogie, belonging to the Gordons, undergo the same fate. Having staid ten days at Strathbogie, he returns to Aberdeen."† The extent to which the "ruin" was carried is doubtful; and the King left as his representative on the spot the Duke of Lennox, Huntly's near connection.

This nobleman—George, sixth Earl and first Marquis of Huntly—succeeded to the former title in 1576, and living till 1635, the later and more ornamental part of the building was commenced by him at the beginning of the seventeenth century. His latter days were

* See the Account of Midmar Castle, in this collection.

† Gordon's History of the Family of Gordon, ii. 65.

involved in the consequences of the mysterious tragedy known as the Burning of Frendraught. As the climax of a long feud with Crichton of Frendraught, the son of Huntly and Gordon of Auchindoun were burned to death in the tower of Frendraught, where they were spending a night of apparent reconciliation with their feudal enemy. That the tower was designedly sacrificed to feudal vengeance could not be doubted; but the Government did not admit that a case had been made out sufficient for the punishment of Frendraught. The retainers of the Gordons, little loth, took the matter into their own hands, and executed rude justice by the old-established method of cattle-reiving. Frendraught's lands were swept of their live stock, and the herds and flocks were driven beneath the walls of Strathbogie. "Upon the 15th of November," says the historian of the Gordons, "they drive out of these lands two hundred and sixty nolt and three hundred and sixty sheep to Strathbogie. The Marquis not being there, they break open the gates, and put them into the close of court." From the walls might be seen another sight not less gratifying, for "some of them [the Gordon retainers] being drinking in an ale-house, they apprehend one Thomson, sent out as a spy upon them to hear what they said; and he, confessing the same, without farther [sic] they carry him to Strathbogie, and there hang him upon the gallows near to that place."* Frendraught had friends at court, and these were proceedings which the countenance of even so powerful a noble as the Marquis could not safely sanction. He held a sort of feudal court in Strathbogie, where he condemned the conduct of his followers, without, however, it may be believed, subjecting them to any very severe punishment. In the mean time, though stricken in years, he was cited to appear at Edinburgh, and give an explanation about the disturbances in the north. Finding his days drawing to an end, he wished to close his eyes among his own people, and was conveyed northward from "his lodging in the Cannoget in ane wand-bed within his chariot, his dear lady still in his company;†" but he got no farther than Dundee, where he expired. The faithful Spalding attributes to him a fine and really poetically described character, representing him as firm and powerful, but gentle—formidable when conflict was necessary, but averse to create it—"a weill-set nichtbour in his merchis, disposit rather to give nor tak ane foot of ground wrangouslie."‡

In his successor's days the Gordons had to bear a busy part as the supporters of royalty in the great conflicts of the Covenant. Immediately after the affair called the Trot of Turiff, we find it incidentally said of their chief, that "his house at Strabogie, which he was then repairing, was not in a condition to be made tenible; nor was the Boge of Guight in much better posture for defence, being builded rather for beauty and accommodation than for strenthe."§

Strathbogie has been fast going to decay during the past half century; and it is stated that many of its ornamental parts were removed to decorate the neighbouring mansion of Huntly Lodge.||

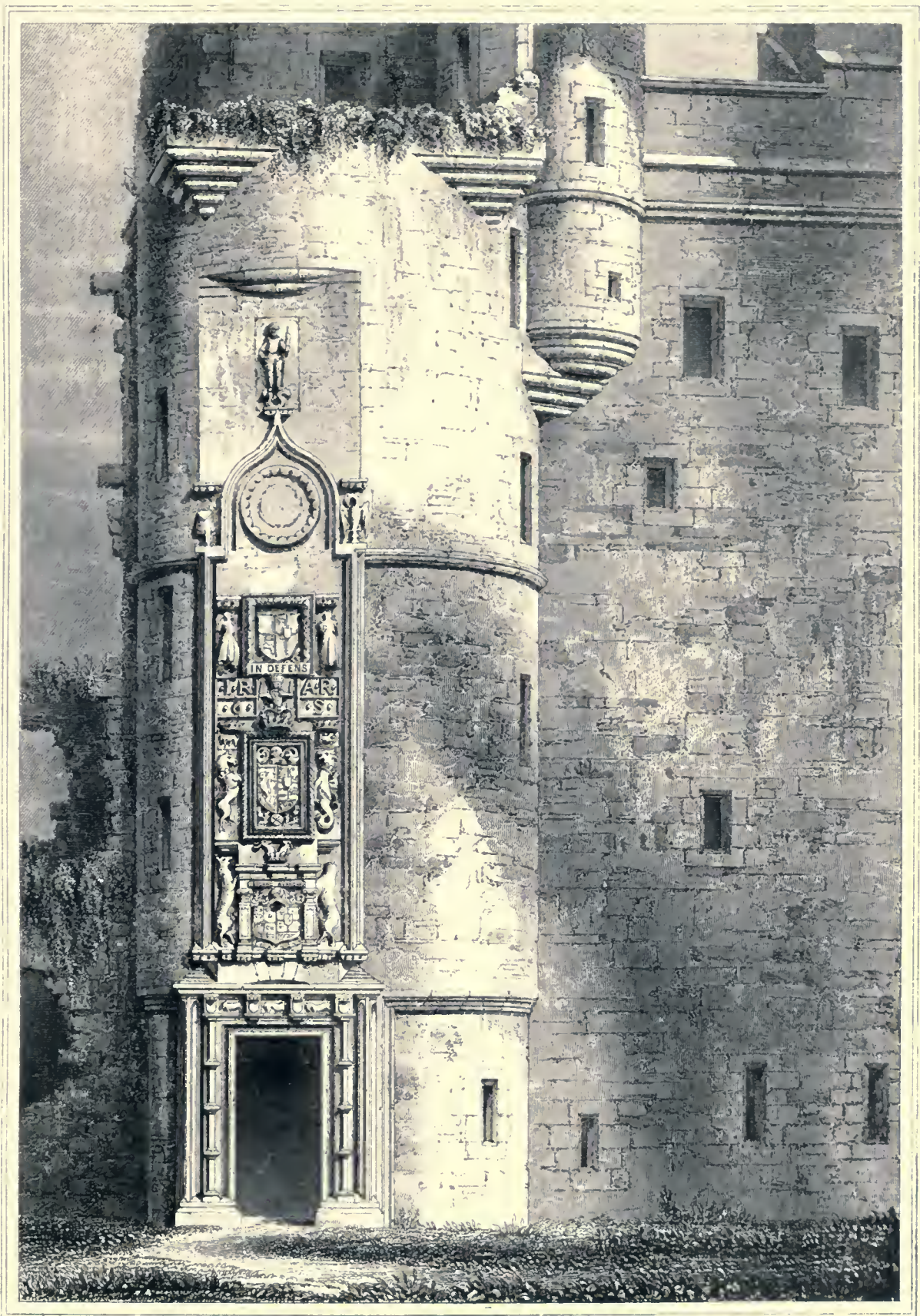
* Gordon's History of the Family of Gordon, ii. 142.

§ Gordon's History of Scots Affairs, ii. 216.

† Spalding's Memorials, i. 72.

‡ Ib. 73.

|| New Statistical Account—Aberdeen, 1038.



View by P.W. Billings



INCHCOLM ABBEY.

INCHCOLM, or the Island of Columba, was not inaptly chosen as the site of a religious house to be dedicated to the memory of the apostle of solitary Iona. Though the light-grey walls of the ruin are distinctly visible in clear weather from the streets of Edinburgh, and from the villages that line the Firth, Iona itself has not an air of stiller solitude. Here, within view of the gay capital, and with half the riches of the Scotland of earlier days spread around them, the brethren might look forth from their secure retreat on that busy ambitious world, from which, though close at hand, they were effectually severed. The landing-place is difficult, and the island is only approachable in favourable weather,—so that its solitude is but rarely disturbed, though it is conspicuous among the various beautiful objects which so thickly adorn the scenery of the Firth of Forth. The island, not much beyond a mile and a half in circumference, is divided into two rocky heights by a low narrow isthmus, over which heavy seas sometimes break. At the west end of the isthmus, and seeming to shelter itself as well as it can from the prevailing western wind, nestles the modest but symmetrical and interesting monastery of the Augustine monks. The character of the accompanying Plate will show that its architecture, though not very decided in its features, partakes more of the earliest than of the middle period of the pointed style.

The foundation of this monastery is mentioned in nearly all the Scottish chronicles, but most fully in the work called *Extracta ex Chronicis Scotiæ*. According to this authority, it was founded by King Alexander I., about the year 1124, which was the last of that monarch's reign.*

The legend of the foundation is, that the king and his train having been overtaken by a storm at Queensferry, were driven ashore on the island. There they found a hermit, who ministered to a small chapel dedicated to Columba, and who lived on the milk of one cow, and the shell-fish which he picked up on the beach. The king was thrown for three days on his abstemious hospitality; and ere the moderation of the blast permitted him to depart, he had vowed to found on the spot a monastery dedicated to the hermit's patron saint, in commemoration of his preservation. The brotherhood was selected from the canons-regular of St Augustine, who had migrated from Yorkshire to Scone. The principal benefactor of the establishment was Allan de Mortuo Mari, or Mortimer, who devoted half of his lands in Aberdour, on the neighbouring coast of Fife, to the monks of St Columba's isle, for the benefit of a place of burial for himself and his posterity in the church of the monastery. Mortimer is spoken of in the muniments of the fraternity as the founder. Sibbald mentions a legend elsewhere recorded, that "Allan the founder being dead, the monks carrying his corps in a coffin of lead by barge in the night-time, to be interred within their church, some wicked monks did throw the samen in a great deep betwixt the land and the monastery, which to this day, by the neighbouring fishermen and salters, is called Mortimer's Deep."† The

* *Extracta*, &c., p. 66, where, evidently omitting the word *centesimum*, the date of the foundation is stated as "*circa annum Domini millesimum vigesimum quartum*." Nor is the chronicler much more successful in an attempt to impress the date upon the mind by poetic cadence:—

"M.C., ter I. bis et x, literis a tempore Christi,
Emon, tunc ab Alexandro fundata fuisti
Scotorum primo. Structorem canonicorum
Transferat ex ymo Deus hunc ad austra polorum."

† History of Fife, 92.

records of the foundation, going back to the earlier part of the thirteenth century, show that it was endowed with several considerable possessions on both sides of the Firth of Forth.* In the *Scotia Sacra* of Augustine Hay, there is a brief notice of Richard of Innerkeithen, Chancellor of Scotland, who died in 1272, and whose "body was interred in Dunkeld, and his heart laid in the north wall of the great quire of the abbey church in Inchcolm, which he built on his own expenses." The style of architecture, though it might be thought rather later, does not positively disagree with this date. This religious house did not in its solitude escape the plundering operations of the English invaders. In the reign of Edward III. it was attacked by a party, and stripped even of the property dedicated to sacred uses. "But due vengeance," we are told, "overtook them; for in a storm which instantly followed, many of them perished. Those who escaped, struck with the justice of the judgment, vowed to make ample recompense to the injured saint. The tempest ceased, and they made the promised atonement."†

This isolated fraternity exercised little influence over the historical events of the country, though Father Hay regretfully records that, "anno 1560, Stewart, Abbot of Inchcolm, sits in Parliament when the Confession of Faith was approved:" he sat, of course, as a lay commendator. But though little connected with the events themselves, the abbey has an interesting association with the literature of Scottish history. On the back of one of the transcripts of the conventual records there is an injunction to pray for the soul of Walter Bowmaker, the abbot, who transcribed the documents "ad magnam cautelam et profectum futurorum, propria manu." To this Walter Bowmaker, or, as he is generally termed, Bower, we are indebted for the preservation of some of the most valuable materials for the history of Scotland. John of Fordun left the chronicle, so well known by his name, only partially completed, and in the latter portions of it he had gone no further than the collection of notes. Bower, who was made abbot of Inchcolm in the year 1418, was desired by Sir David Stewart of Rosyth to put the narrative into a complete shape, and bring it down to later times. Bower made many additions to it throughout. Of the sixteen books which bring the narrative down to the death of James I., Bower, in this rude distich, claims the merit of having completed eleven:—

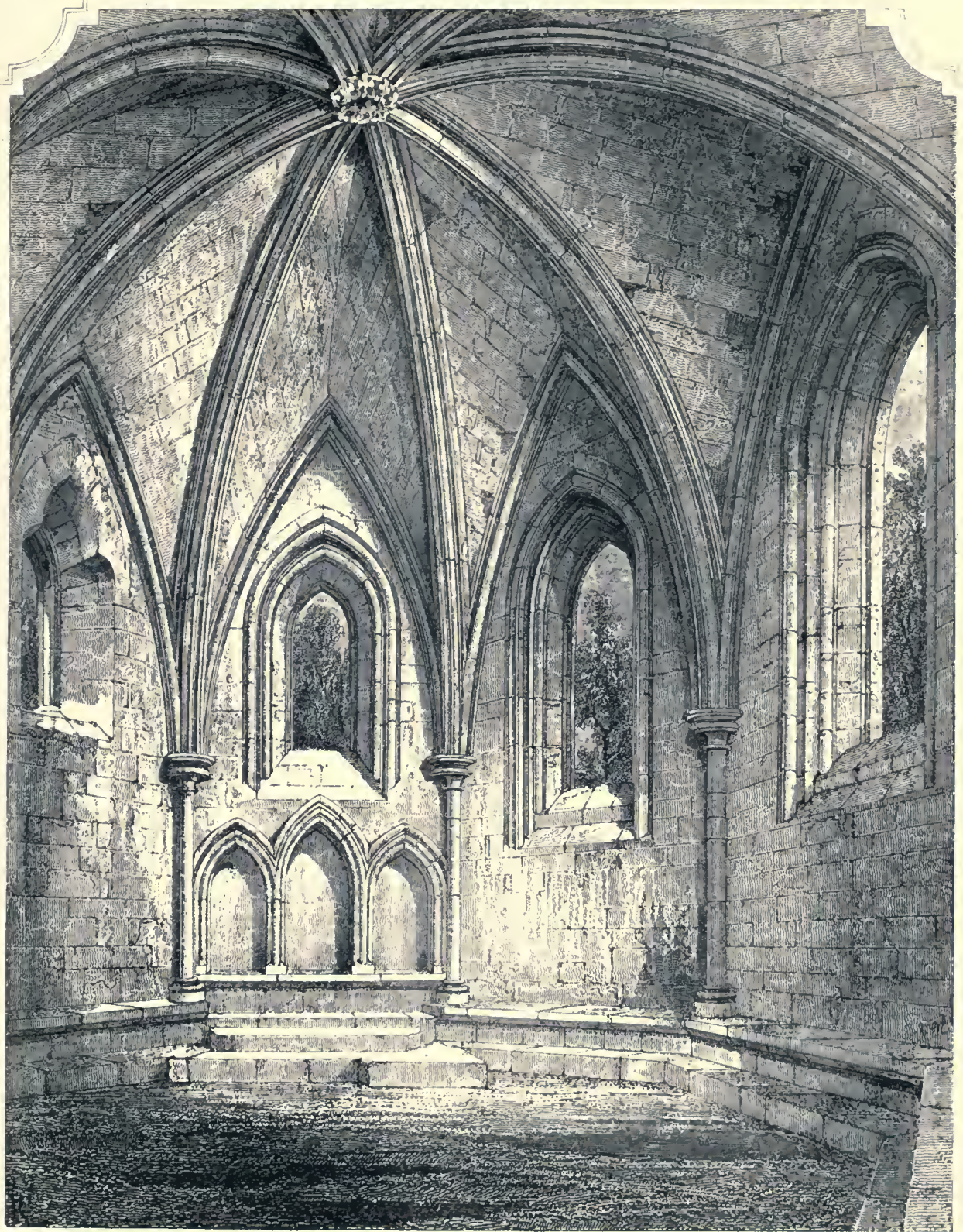
"Quinq. libros Fordon, undecim auctor arabat,
Sic tibi clarescit sunt sedecim numero."

When General Hutton was making his investigations into the monastic history of Scotland, he received in 1822 an account from a local observer, which mentions that a battery was erected on the island in 1794, and contains the following passage:—"In the middle of the Forth, about a hundred yards to the east of Inchcolm, there is a small black rock which is called the Prison Island, and which, it is said, was used by the convent as a place of punishment and penance. The island of Inchcolm was occupied, about twenty-five years ago, as an hospital by the Russians when their fleet lay in the Forth, which may account for the surprising quantity of human bones which are to be found all over the island, heaped together with the utmost confusion, according to the Russian mode of burial. It had always been said that the church of the convent had fallen in upon a Sabbath-day during worship. About fifteen years ago some workmen, sent to repair the battery, were collecting a few stones from the north-east corner of that space marked on the plan 'the south wing of the church;' they came to a human skeleton standing upright in the ruins, on which they desisted, and no search has since been made."‡

* Registrum Cœnobii de Inchcolm. Macfarlane MSS., Adv. Lib.

† Hutton MSS., Adv. Lib.

‡ Sibbald, 92, note.



Designed by W. H. Stirling

Engraved by J. H. Stirling

INNES HOUSE, IN MORAYSHIRE.

THERE are characteristics about Innes House which keep it entirely distinct from the other contemporaneous fortified mansions of the north. It is not so picturesque as many of them are. No one would think of comparing it with Fyvie or Cawdor. Yet, though its meagreness throws it behind these buildings in fulness of effect, it belongs to a more ambitious class of architecture. It will be easy to see that, meagre though it may be, it contains the same character of detail with that which imparts to Heriot's Hospital its beauty and oriental-looking richness. And inquiry shows that the identity of the details is not a matter of mere fanciful criticism. There is considerable interest attached, in a masonic view, to this building, from the various items of its cost having been preserved in a long and very full Account-book. In this curious document there is the following rather instructive entry:—"Item, given to W^m Aitoun, Maister Maissoun at Heriott his work, for drawing the form of the house on paper, £26, 13s. 4d." This is of course Scots money. The amount would be about £2, 4s. 6d., which, a few years before Milton sold his copyright of *Paradise Lost*, might perhaps be considered a very fair price for the design of a country house; and the design this evidently was. In the account given in this work of Heriot's Hospital, an opinion is expressed, that in the absence of any kind of evidence beyond the vaguest tradition about the edifice having been designed by Inigo Jones, it must be held that Aitoun, who at all events is known to have amended the first design, and whose portrait hangs in the hall, was the architect of the hospital. It need scarcely be said that the little entry in the Laird of Innes's account of his building expenses tends to confirm this supposition, by showing that Aitoun was employed as a planning architect.

It does not appear that the architect did anything beyond "drawing the form of the house on paper," or that any other person could have exercised a general superintendence over the building, for everything that seems to have been needed in its construction, down to the minutest particular, is entered in this interminable account kept by the laird. The entries are on the whole rather curious; and as the account is likely to be printed for the Spalding Club, it may serve to throw light on the Scottish masonry of the seventeenth century—but perhaps a peculiar and local light—as the Laird of Innes evidently concerned himself more deeply with such matters than even the other Scottish country gentry of his day. Excepting that already quoted, the most comprehensive entries refer to those who had to put Aitoun's plan in execution. Their attendance seems to have been very jealously watched.

W^m Ross, Mr Measoun, entred to work the sext of May 1640, and sould haive two bolls wictuall money and twelff pound: he was absent at Witsonday 1640—wictuall compted at five pound, £137 10

Hew Milne entred to work on the sewintent day of May, and hes bene absent, his wholl wagis being compted sen his entrie untill he left the work and returned to his awin hous, quhilk wes the penult of November, extends to 54 0
quhairof payed him in his former compt twantie sevin pound aucht s. aucht d.
Restis owin of the fiftie twa pound, twantie four pound alevint s. 8d., whilk is presentlie payed.

If the account could be taken as a fair instance of the arrangements made in the seventeenth century about building country mansions in Scotland, it would indeed appear that everything was obtained and paid for in detail, down to the purchase of the raw materials; nay, farther, down to the purchase of the tools—for we have such entries as this.

Item for twa hameris, and twa crancis, maid be the commissar Smith in Elgin, weyand sex quarteris yron, £5 0

There are allowances of various kinds made to the quarrier, Alexander Ross, who does not supply the stone at so much per load or square foot; nor does he obtain a certain periodical allowance for his services, but sometimes he gets so much victual or meal; then there is a sum of money paid for “gualokis, hameris, pekis, and wedgis,” for his use; and then, at another time, he is credited “for evening twa hundredth lang stanis, and ane hundredth and half of short stanis, at the cawesea.”

The account does not appear to have been kept journal fashion, on the principle of immediate entry; and it may be suspected that the worthy laird had extreme difficulty in making out what amount of coin he really had to set down to each item. There occur, for instance, such premonitory entries as this:—“Item, to remembir to put in heir the compt of sparris, dealls, and all uthir tymber; with the railis, and for sharpening the measonis yrons.”

In a like manner he seems to have required to keep a place, unfilled up, for some things of which he had not received, or did not possess the particulars. Thus—“The compt of the yron maid in crookis and windowis, that come frome Leith, extending to aughten stainis and sex poundis, and ten restis of the yron being ane hundreth stein and two stains, four seoir thrie stainis and ten pound—this 19th of Janii 1641.” Iron is not the only commodity brought from Leith. It is singular enough that the Morayshire laird should have had to send to the same quarter—between two and three hundred miles off—for six score bolls of lime. The laird occasionally stops and goes back upon the whole preceding expenditure; and its contemplation generally seems in some measure to alarm him. Thus,—“Summa of the money above wreatten is £740. Item, the victuall extendit to thrie seoir bollis, at ten merkis the boll, is four hundreth poundis. Summa alevin hundreth and fourtie poundis; and with the formar compt maid in October 1643, is sewin thousand three seoir pound, and this by and attour my cartis, the expenses of my work horsis, yron crookis and leid, and my smith his comptis. Item to the wrightis—twa bollis ane peck meall, and for their squaring the gestis and sawin.”

The account begins on 4th September 1640, and ends on 13th June 1653. The sum-total is £15,266 Scots, amounting to £1,221, 3s. 4d., sterling—no contemptible sum for a Morayshire laird to pay for his house in the middle of the seventeenth century.*

The owner of this edifice was the representative of the old territorial family of Innes of that Ilk, occurring in charters of the twelfth century. It ramified into various worshipful north country families of the name of Innes, and made repeated alliances with other neighbouring houses. The mother of Duncan Forbes, the celebrated Lord President of the Court of Session, was Mary Innes, a daughter of the owner of this mansion. The name is of frequent occurrence in the feuds and other northern historical events of the sixteenth and seventeenth centuries. The head of the family became subsequently merged in the ducal house of Roxburghe.†

* The above extracts from a MS. in the possession of the Spalding Club. † Shaw's Hist. of Moray, 85.



JAMES HOUSE

IONA.

Few things could perhaps show more emphatically the progress which a careful study of ecclesiastical architecture has made as a learned science, than the remarks which Dr Johnson has left us on Iona—remarks shewing an utter ignorance of a large branch of knowledge now pervading the humblest guide-book—but an ignorance which develops itself without a blush, since the great author would have been as much ashamed of devoting his time to the study of citizens' rockeries and children's shell houses, as to the method of building followed by "our barbarous ancestors in the dark ages." And yet, from the sheer force of genius, and from a rising within him of the enthusiasm which this ruined lamp of early struggling literature inspired in the veteran scholar and moralist of the eighteenth century, his reflections, carelessly dropped in his journal, have been the key-note to the very study he despised, and are worthy to be remembered as long as the spot and scenes that called them forth. "We were now," he says, "treading that illustrious Island which was once the luminary of the Caledonian regions—whence savage clans and roaming barbarians derived the benefits of knowledge and the blessings of religion. To abstract the mind from all local emotion, would be impossible if it were endeavoured, and would be foolish if it were possible. Whatever withdraws us from the power of our senses; whatever makes the past, the distant, or the future, predominate over the present, advances us in the dignity of thinking beings. Far from me and from my friends be such frigid philosophy as may conduct us indifferent and unmoved over any ground which has been dignified by wisdom, bravery, or virtue. That man is little to be envied whose patriotism would not gain force upon the plains of Marathon, or whose piety would not grow warmer among the ruins of Iona." The great moralist's eye caught as if by chance the main archæological distinctive features of the building, in the difference between the Norman and the pointed arch. "The Episcopal Church," he says, "consists of two parts, separated by the belfry, and built at different times. The original Church had, like others, the altar at one end, and tower at the other; but as it grew too small, another building of equal dimensions was added, and the tower then was necessarily in the middle. That these edifices are of different ages seems evident. The arch of the first Church is Roman, being part of a circle; that of the additional building is pointed, and therefore Gothic, or Saracenic; the tower is firm, and wants only to be floored or covered."

Whoever is acquainted with Irish ecclesiastical remains, will at once recognise kindred features in Iona. He will find them not only in the melancholy seclusion and desolation of the spot, but in the general completeness, along with the smallness of the edifices, which must have made them, when entire, seem like the model of some great Cathedral city, with its various monastic institutions. The multitudinous graves in Relig Oran, and the great erect cross, are other features recalling Irish scenes, and Iona wants but a round tower to complete the resemblance.

Whoever expects to find in this Island relics of an antiquity corresponding with its traditional, or even its genuine history, will probably be disappointed. The oldest of the buildings, St Oran's Chapel, is Norman, but not of the simplest and oldest kind. In the arch of the door there are visible the faint remains of a string of the grotesque heads so common in English specimens, and so well exemplified in Leuchars and Dalmeny. This small edifice has not so ancient an air as the Chapel of St Regulus at St Andrews, and it would be giving it quite sufficient antiquity to carry it to the latter portion of the twelfth century. The Nunnery Church, which seems to have been built

a few years subsequently, has the later and lighter Norman features predominating, but verging slightly into the pointed. In the Cathedral, on the other hand, the oldest pointed form or early English prevails; while the circular pillars and their decorations are the lingering vestiges of the previous type. The great eastern window, with some other adjuncts of the building, are probably not older than the sixteenth century.

There is just one feature—the window shaft represented in the wood-cut—which may be of very high antiquity. It is in a totally different style from the tracery with which it is connected, and may not improbably have been preserved as a relic of the earlier fane which witnessed the interment of the Pietish and Scottish monarchs. The cross represented in the plate is perhaps older than St Oran's Chapel—it bears a great resemblance to the Irish sculptured stones, which are held to be contemporary with the round towers. Around the Chapel of St Oran a multitude of sculptured tombstones mark the most ancient of Scottish Christian burial-places. Its hoar antiquity, and many high associations, have given it a kind of legendary consecration, for it has remained long the ambition of the great highland families, to whatever church they might belong, to lay their dust beside the relics of St Oran. In Johnson's days, and for a long time afterwards, these tombs were covered with turf and weeds. They were restored to light by the worthy exertions of a body of gentlemen following archæological pursuits, and adopting the name of the Iona Club. These monuments are well worthy of attention, and it is fortunate that many of them are accurately engraved in the "Antiquities of Iona, by H. D. Graham, Esq." A very few of these stones, showing faint and meagre devices, may perhaps be of great antiquity. What is, however, chiefly remarkable about the others is, that with some sculptured forms, believed to be very ancient when found on stones in other parts of the country, they have undoubted marks of much later origin—indeed, some which in other respects show characteristics of extreme age, are inscribed with a date in the seventeenth century. Among them are many effigies of highland chiefs, whose ambition it was to appear like Norman knights. The most remarkable effigy is that of the Prioress Anna. She is a fat, full-checked, good-natured looking woman, dressed with elaborate comfort. A couple of angels are engaged in the pious duty of smoothening and carefully adjusting her pillow, after the manner probably in which the affectionate sisterhood were accustomed to see her enjoying her repose, while two elegant little lap dogs with collars and bells court her attention.

The history of Iona, which is that of the Christianising of Northern Britain, has yet to be written. Nothing of it will be found in those chartularies or collections of muniments which so amply illustrate ecclesiastical history from the twelfth century downwards. There are in various quarters notices, almost all, however, of a merely traditionary character, indicating that the ecclesiastical establishments of the Island once possessed a valuable library. Æneas Sylvius, in the journey which enabled him to preserve his curious notices of the early state of Scotland, wished to visit Iona in search of some of the lost books of Livy's history, and the sceptical Gibbon thought it not unlikely that his exertions might have been rewarded. It is said that the movement at the Reformation for the abolition of monastic edifices and "monuments of idolatry" proved fatal to the muniments of Iona. "The learning of ages which had been treasured up in Iona, the records of nations, and the valuable archives of remote antiquity which had been safe there under the fury of barbarians, now fell at once a sacrifice. Authorised by this and by an ill-judged decree of the Synod of Argyle, the zealous mob fell upon Iona as the most valuable and venerated seat of the Popish clergy, and nothing escaped destruction but such parts of the building and such solid monuments as were proof against the hands of rage. Of three hundred and sixty crosses said to have been standing, only three were left.

Some were thrown into the sea, many carried away, and to this day some are to be seen as grave-stones in every churchyard in Mull and the surrounding islands."*

It is now well known that the destructive charges against Knox and his followers have been exaggerated, and that many a ruin has been attributed to them which time and neglect have been sufficient to accomplish. The "mob" that went over stormy seas to this distant island to destroy buildings, and carry away huge masses of granite, must have been zealous beyond the usual zeal of mobs. It is true, that throughout all western Scotland the sculptured tombstones, so numerous in the churchyards, are almost invariably said by the tradition of the country people to have come from Iona; but tradition does not make a fact; and it is certainly not a very rational supposition, that people laboriously removed monuments from one burial-place to erect them in some other place of sepulture a hundred miles off. With regard to the literary treasures which may have been thus dispersed, the highland antiquaries, who found on tradition and rumour, overshoot the mark by speaking of manuscripts contemporary with St Columba, and therefore more ancient than any British or Irish writing now extant.

The materials for the history of the Iona mission, as it might be termed, are the Ancient Irish Annals lately published by Dr O'Connor and others, so dry and brief in their details; the more ample and lively notices of the Northern chroniclers and Saga writers; venerable Bede; and the lives of the early Northern saints. Among these, of course, the life of St Columba stands supreme. It is not necessary to believe all his miracles, or the statement that his sermons were heard at the distance of ten miles; but there is still much to be derived, as to the early history of Christianity, from these sources. His life, written by his follower Adomnanus, has been published in various forms, and is well known to the investigators of early British history. It seems pretty clearly established that the Apostle of the Scots was a native of Ireland, and that he arrived at Iona or Hy in the middle of the sixth century—it is said, in the year 563. Among the western islands, and along the rugged coast of the mainland, he would find gradually dispersing themselves a few of his Irish fellow-countrymen, called the Atacots, or Dalriads. It is stated by his biographer, and is a curious fact in ethnography, that he required the aid of an interpreter in his communications with the King of the Piets; whence it is inferred that the Gaelic of Ireland, and the language of the inhabitants of Easter Scotland, if not from totally different roots, the one Celtic and the other Teutonic, were at all events not in affinity with each other.

It is said that, before the Apostle's arrival, the island was a great centre of the heathen worship commonly called Druidism. This is not improbable, as it was often the policy of the missionaries to engraft religion on the old superstitions, or to rival the heathen priests in their own chosen sanctuaries. A strange legend, supposed to be connected with the conflict between Christian light and Heathen darkness, is represented by a local Gaelic proverb, which is translated by the words—"Earth, earth on the mouth of Oran, that he may blab no more." The origin of this mystic sentence is given thus:—As Columba built his fane, some demon ever at night undid the day's work. It was necessary to make a propitiatory sacrifice, and Oran, the zealous follower of the Apostle, who gave his name to the burying-place and chapel, offered himself as a victim. After he had been for some time buried, Columba desired again to look upon the face of his old friend. The grave was opened, when Oran, looking up in his face, said, influenced by the demon, that hell was not such a place as it had been described to be. It was to stop this blasphemy that Columba uttered the injunction which became a proverb.

* Statistical Account; Argyle, 326.

It is generally taken for granted that the early monastic institution of Icolmkill, or the cell of Columba, was held by members of that remarkable community called the Culdees; but there is a deficiency of evidence on this point. The earliest edifices were probably made of wicker work.* That a few of the earlier kings of the Scots and Piets were buried in this spot, believed to be the most sacred in the British isles, appears to be pretty clear; but their number is greatly exaggerated by the monkish annalists. The poor recluses who sought this distant stormy resting-place, had little of the repose which so remote a spot appeared to promise. It was ravaged over and over again by the Northern pirates, who infested the seas of Britain, and pounced with vulture-like sagacity on every spot which the luxurious or industrious ecclesiastics enriched with the objects of spoil. At length it was in some measure protected by the extension of the Norwegian sway over the Scottish islands; and even on their restoration by King Magnus, he reserved the patronage of the bishopric to the Archiepiscopal See of Drontheim. There are notices showing that the Norwegians divided the islands on the west coast of Britain, for ecclesiastical purposes, into the northern and southern group, called the Nordureys and Sudereys. The seat of the former was in Iona, of the latter in Man; and hence, it is understood, has arisen that prefix, taken from no existing place, which couples Sodor with Man. The history of Iona, subsequently to the Reformation, is a blank, save in the circumstance that here was held, in the year 1609, a general meeting of the Highland chiefs, who came under obligations to the government, and restraints in their patriarchal power, embodied in "the statutes of Icolmkill."†

* See the article on Scottish Abbeys and Cathedrals, *Quarterly Review*, June 1849, p. 117.

† Gregory's *Highlands and Islands*, 530.





Drawn by R. R. Billings.

Engraved by J. H. Le Ross.

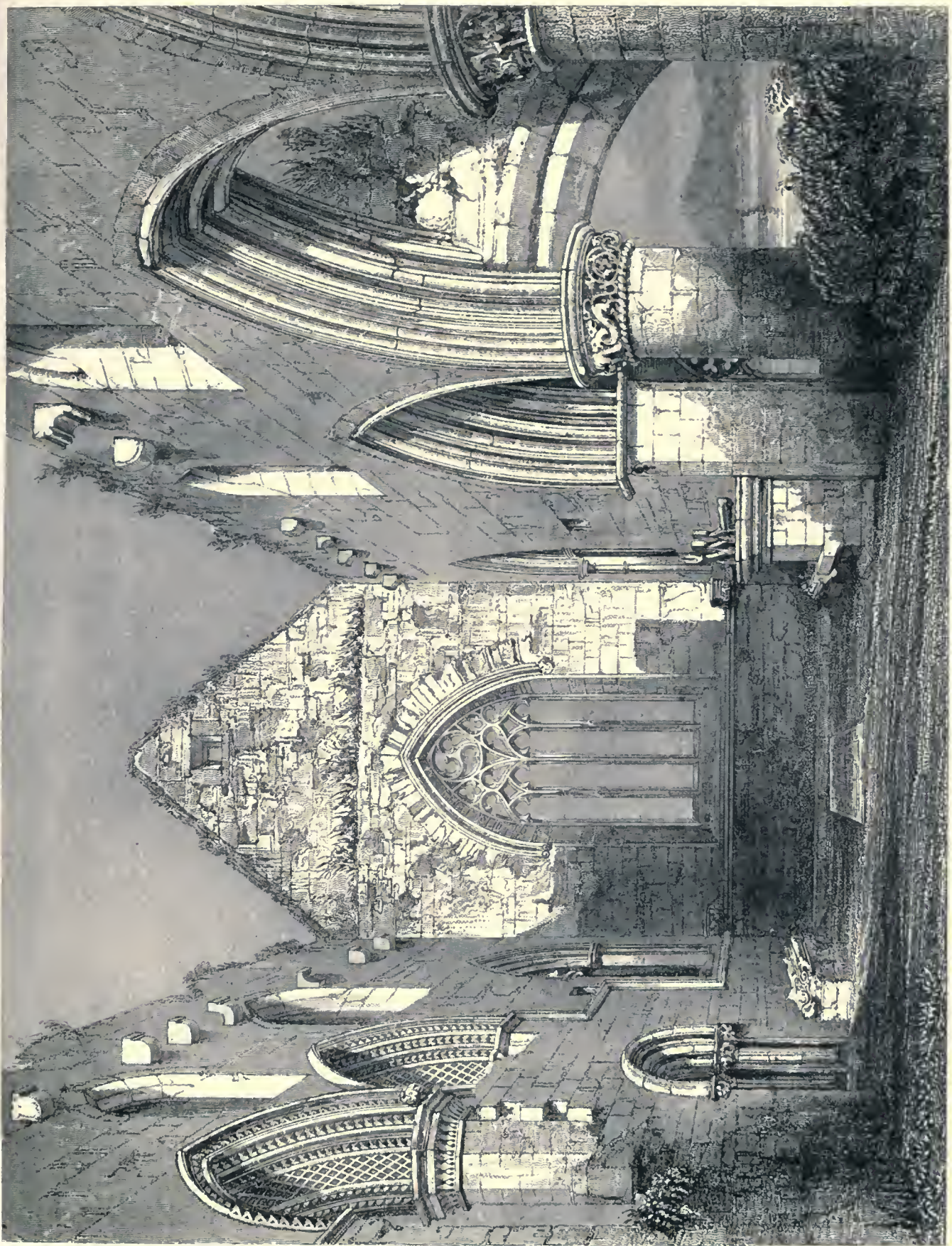
IONA
WESTERN VIEW



Engraved by G. B. Smith

JONA. S. E.

www.boballinas.com





Drawn by R. W. B. 1845

THE TEMPLE

OF JUNO

Engraved by J. G.

JEDBURGH ABBEY.

LIKE the other seats of monastic houses on the Border, Jedburgh stands in a pleasant, rich, sheltered valley, the clattering stream of the Jed flowing through it, and rocky eminences rising around. The town, with its steep streets and some old houses, is picturesque; and, as the centre of an affluent agricultural district, it has a thriving, bustling character. The student of ecclesiastical architecture will, if he have an idle hour to wander about, perhaps feel interested in stumbling on a modern Episcopal church, where there is an imitation of all the ecclesiological resuscitations of the Camden school, down to an unsightly lich shed—the only specimen, ancient or modern, of that article to be found in Scotland. In sad contrast to this spruce pedantic resuscitation are the shattered masses of the abbey. From the great round arches supporting the tower being exposed, few ruined edifices have, at a distance, so shapeless and unsymmetrical an appearance; while a closer inspection develops some of the most exquisitely delicate specimens of a very early style of architecture. We find in the chancel the massive round short pillars and heavy arches which used to be called Saxon, and are the main features of the style generally called Norman or Romanesque. Then again in the triforium, where there is a subdivided arcade, the including arches are semicircular, but the dividing arches are pointed. Where the outlines are still Norman, the decorations are often of an exquisitely rich and light floral character. The flowered capitals—by which the Norman forms are made to assume all the airiness and richness of the more decorated periods—are perhaps better developed in the ruins of Jedburgh than either at Kelso or Coldingham, where the same characteristics occur. The recurrence of the same style, and that a very peculiar and beautiful one, in several buildings near each other, has given rise to a supposition that some one architect, probably an Italian, has left the impress of his genius on the ecclesiastical architecture of the district. Some stones still extant, which were preserved from the wreck of the Church of Hassendean, present the same light and elegant cutting. Perhaps the finest specimen to be seen in the south of Scotland, of this peculiar kind of work, is the small door, which formed the southern entrance from the cloisters of Jedburgh. It is more ancient than the greater part of the wall which it pierces; and though of purely Norman character—that is to say, decidedly anterior to the pointed—few doorways of the fifteenth century are more delicately, although they may be more deeply and profusely, decorated. The Norman forms are preserved when the arches are pointed; and again when they are round, as in the great arches supporting the central tower, the pillars are so richly clustered as to have the character of the advanced periods of pointed architecture. In a small chapel of the chancel, the style called second-pointed has been engrafted on the thick round pillars of an earlier period, probably in the restoration of the buildings after the War of Independence. The north transept, which still remains, is a fine specimen of the middle period of pointed architecture, and it contains a window which shows excellent geometrical tracery.

Jedburgh, Jedword, or Jedworth, is found in old writings spelt in so many different ways, that an enumeration of the varieties occupies nearly a page of the *Origines Parochiales*. The time when a religious house of the Augustine order was first established here is not known, nor can

inquirers specify the precise year of the twelfth century when the abbey was founded and endowed. If Wyntoun could be taken as an authority, it would be fixed to the year 1118

“A thousand and a hundyre yhero,
And awchtene to rekyne clere,
Gedward and Kelsowe abbayis twa,
Or Davy wes king he founded tha,
And in the nest year eftyr than,
The order Premonstren began,
That are to say chawnonnys quhyt,
For sa hewed is thare habyt.”

This monastery was one of the many houses founded by King David, who is said, by the advice of the Bishop of Glasgow, to have brought the canons regular, for whom it was endowed, from the abbey of St Quintin, at Beauvais.

It is not until after the middle of the century that the superior, who was previously designed as prior, receives the title of Abbot. Osbert, who died in 1174, is styled the First Abbot of Jedworth. The house soon acquired so much power as to have a warm dispute with the Bishop of Glasgow, which ended, like all others, in the subjection of the monastic to the hierarchical power. The decision of five arbiters, to whom the question at issue was referred, was—“That if at any time the Bishop or his official should regularly pronounce sentence against the canons of Jedewrde, or their *conversi*, it should be revered, observed, and obeyed, saving the privileges of either party; that those who were rebellious or disobedient should be compelled to obedience by the censure of the church; that the chaplain, whose duty it was to minister in the parish church of Jeddewrde, should be presented to the Bishop or his official, should pay them canonical and due obedience and reverence, as in duty bound, and should have free ingress to the celebration of Divine service, and to oil, chrism, the holy eucharist, and all the necessary Christian sacraments; that the Abbot of Jeddewrde should, according to ancient custom, go in person to the festival of the dedication of the church of Glasgow, or, if prevented by any reasonable cause, should send a suitable procurator, and that he should not neglect to attend synod when summoned.”* When Alexander III. was married to Joland, daughter of the Count of Dreux, in 1285, the ceremony, subsequently looked back on as an ominous event, was celebrated with great splendour at Jedburgh. It will be remembered that soon afterwards the king fell from his horse at Kinghorn, and was killed—an event which was the beginning of the miseries to which Scotland was so long subjected in the war with England. Superstitious associations connected themselves with the wedding; and Fordun preserves a legend that, in a great dancing procession of choristers, a supernatural figure joined the revellers, gliding about in horrible mockery of them, and vanishing before the eyes of the terrified spectators.

This establishment, like the other religious houses on the Border, suffered severely in the War of Independence; and its history during this time of trouble is little else than another version of that of its neighbours, Kelso and Dryburgh. It was not only near a strong castle, but in the midst of one of the most impregnable portions of the mountain and forest districts of the Border, where a haughty and stubborn people fought out the battle of independence to the last. Having previously suffered repeated injuries, one of the English marauding parties, after wrecking the buildings, stripped the lead from their roofs and carried it off.† The condition of the poor house-

* Regist. Glasg. p. 97. Orig. Par. i. 370.

† See Morton's Monastic Annals, 11 *et seq.*

less monks excited the compassion even of Edward I., who gave directions for their being sheltered by the monastic houses of their order throughout England. The neighbourhood of Jedburgh was subsequently the scene of the chivalrous exploits of "the good Sir James of Douglas." In the subsequent wars, commenced with the view of restoring Baliol to the crown, Jedburgh, with other Border districts, was for some time in the possession of the English. They occupied Jedburgh Castle, from the battle of Durham in 1346 to the year 1409, when it was retaken by the people of the forest. It was long ere, after such a series of conflicts and outrages, the abbey buildings were again restored to their peaceful occupants. Even after they were rebuilt, they must have suffered from the repeated inroads of the English during the fifteenth century, each of which generally left the town of Jedburgh a heap of ashes. In 1473, the Abbot of Jedburgh was appointed, with other commissioners, to meet the representatives of England at Hawick, for the settlement of a truce, and the redress of grievances; and few ambassadors were ever in a better position for feeling and understanding the miseries of war.

The brotherhood waxed rich and powerful—had dependencies at some distance in Scotland, and acquired vast territories throughout Tweeddale. The Abbot possessed a power of regality, a supreme jurisdiction over a considerable district, and its authority was sometimes put to strange uses by the Border aristocracy, who were in a position to wield its influence. In the minority of James V., the Regent Albany tried his strength in a death-struggle with the Homes, one of whom was Abbot of the monastery. His two brothers were charged with harbouring the Border banditti, and with being accessory to the death of the late king, James IV. They were treacherously invited to Edinburgh, where they were seized and put to death, while the Abbot was banished to the Highlands. Their relation, Ker of Fernihirst, was seneschal of the abbey; and, when efforts were made to suppress the forest freebooters, he insisted that the abbey's authority of regality extended over them, and thus attempted to shield them. A petty civil war was thus occasioned, in which Fernihirst was in the end defeated. There is nothing remarkable in the history of the abbey, from the War of Independence down to Lord Hertford's invasion, in the reign of Mary. Returning from his first inroad, the Earl wrote to King Henry that "he had devised with the wardens of the east and middle marches, that as soon as their horses, which were much tired by the late journey in Scotland, should be well refreshed and rested, there should be a warden's raid made into Jedburgh, not doubting but, with the grace of God, it should be feasible enough to win the town, and also the church or abbey, which was thought a house of some strength, and might be made a good fortress."* In the subsequent month of June, 1554, the Lord Eure proceeded with a party to attack the town and abbey. There were none to defend the place but the burghers and ecclesiastics. The courage of the old foresters appears to have degenerated, for the defenders left their cannon and sought refuge in the woods. The English pillaged the town and abbey. It is stated, though it cannot easily be believed, that with the spoil of Jedburgh and its neighbourhood they loaded five hundred horses.† The edifice was afterwards garrisoned by Spaniards in behalf of the English, and besieged by the French auxiliaries of the Scots. The building appears never to have been restored from the ruin thus brought upon it. The forest was for a long time afterwards the very centre of Border turbulence, in which the strong stonework of the abbey buildings, often serving as a fortification, suffered the natural consequences of being so employed.

"Its walls," says the author of the Statistical Account, "still retain the traces of the flames as

* Morton, 35.

† Morton, 36.

they had burst through its arches. Considerable portions of it, including two beautiful doors and several aisles, (meaning perhaps chapels,) were demolished in more recent times by the direction of persons of whom the reverse might have been expected; but a better taste now prevails, and it lately underwent some practical repairs. The substructions of its buildings have sometimes been found at a great distance from the remaining fabric. The burial ground attached to it was very extensive. In constructing the present road, which passes through its ancient limits, two tiers of coffins were removed, formed of stone slabs.* The nave has been fitted up as a parish church; or rather, a parish church has been fitted up in the nave. A professional architect states that it is in "a most barbarous style, which has completely destroyed the character of this part of the edifice, and at the same time it appears to be a most uncomfortable place of worship. The sooner it is abandoned the better, and restored, so far as the ruins will admit, to its original state."†

* New Stat. Account of Scotland—Roxburgh, p. 10.

† Report by George Smith, Esq. Morton, p. 47.

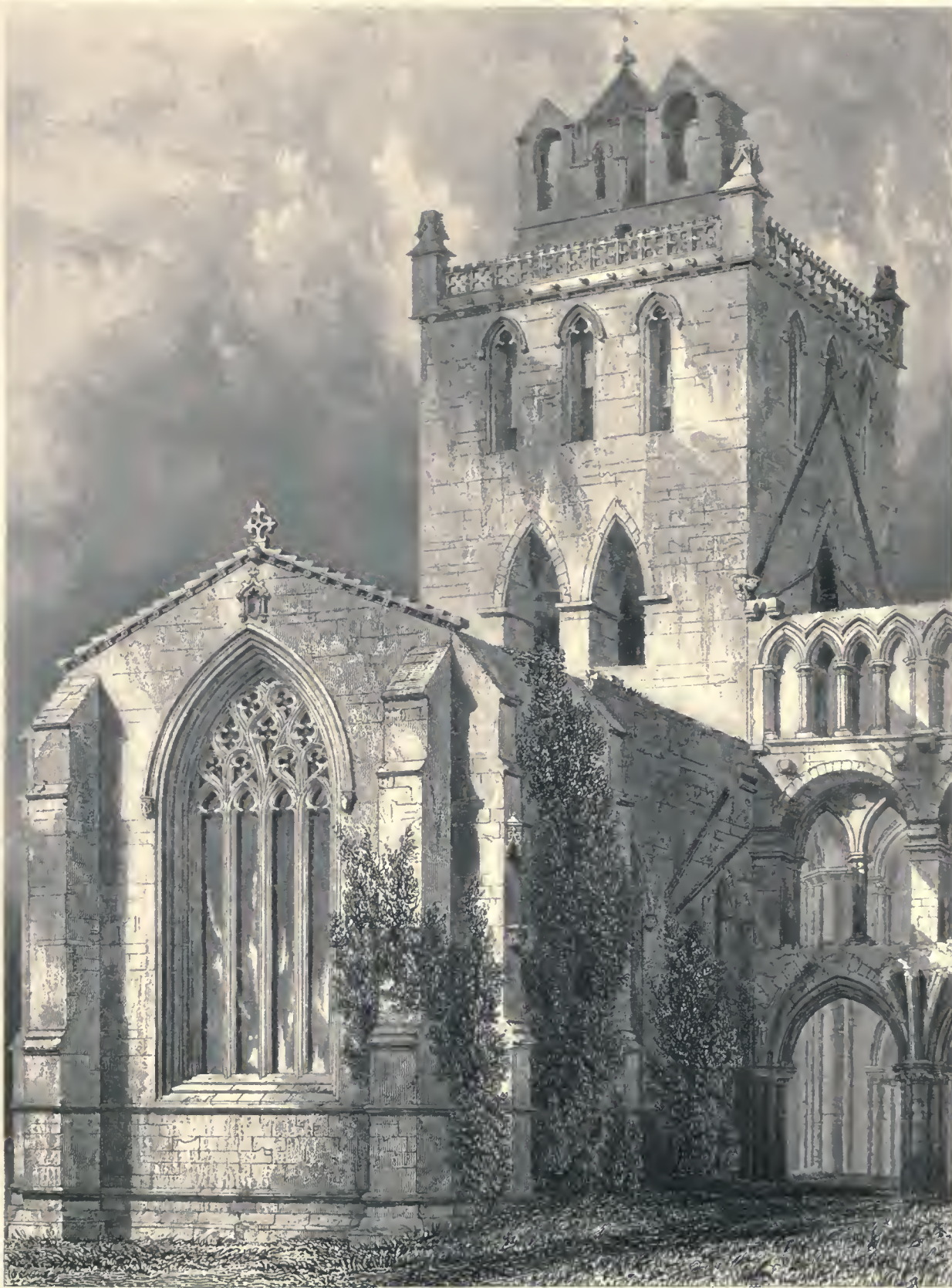




Drawn by R. W. Billings

Engraved by J. Godfrey

WEST FRONT OF NEWBURGH ABBEY



Drawn by P.W. Billings.

Engraved by W. G. W.

THE NEW YORK GAZETTE.

THE TOWER & NORTH TRANSEPT



Drawn by R.W. Billings

Exposition 1889 - 1890



Drawn by R. A. Billings

Engraved

PART OF THE NAVE, JEDBURGH.



KELSO ABBEY.

IN the rich wooded vale where the Teviot meets the Tweed, a huge ruin, partly Norman and partly of the earlier pointed Gothic, frowns over the pleasant market-town of Kelso, more like a fortified castle than the residence of peaceful monks devoted to unambitious repose. The massive tower of the building, with corner projections, which are rather towers than buttresses, has a great deal of the baronial in its character, and probably has a closer resemblance to a Norman castle than any other building in Scotland; for, in the purely baronial remains in the North, there is no well-authenticated specimen of the Norman form. It will be seen that the history of this house has been too much in conformity with its warlike architecture, and that, situated so close to the dividing line between two fierce inimical nations, it had an unquiet career. One wonders, indeed, that after the perils and outrages it has incurred, so large a mass of it should still remain; and we can see that there must have been sound judgment in the Norman builder who environed the spiritual brethren with such ample means of carnal defence.

With regard to the period of the architecture, as evinced by its character, the mixture of the round and pointed is here so close that, while the great supporting arches of the tower are of the latter—probably from its being held to be the stronger form—the upper tiers of small windows retain the Norman shape. The porch has often been adduced as a striking instance of the mixed richness and symmetry of which Norman decoration is capable. It will be seen that two distinct types of Norman are here distinguishable, as they are in the other ecclesiastical buildings of the old Lindisfarne district—the one heavy, massive, and round; the other light, foliated, and moulded, almost to the extent of being clustered, with little of the circular character except the arch. This distinction is still more prominently noticeable in Jedburgh. The interlaced arcades, which some suppose to have given the first hint of the pointed Gothic arch, are here pretty profuse. The building is one of the few in which the head of the cross is to the west, the chancel or choir being considerably shorter than the nave.

This magnificent establishment was founded for the use of the order called Tironensians, a branch of the Benedictines, who had formed their chief seat at Tiron, in Picardy. The founder of this branch, the elder St Bernard, brought up in one of the schools of the highest asceticism and spiritualism, adopted for his own followers a principle of utilitarianism. His master courted temptations, that he might prove the power of his spirit over the flesh in resisting them; but the pupil adopted the resource of industry and productive occupation, as not only good in itself, but the true protection from the snares of the flesh. Hence the Tironensian monks were good agriculturists, and had among them painters, carvers, smiths, and carpenters; while of course, like almost all other religious communities of that age, they were adepts in ecclesiastical architecture. They made their first appearance in Scotland under the auspices of David, Earl of Huntingdon, who gave them an endowment at Selkirk about the year 1113. When David became king he enlarged the endowment, and transferred the seat to Kelso, where the foundations of the Abbey were laid in 1128. In early notices it is sometimes termed the Abbey of Roxburgh. It was dedicated to the Virgin and St John, with particular reference

to the text—"When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother! and from that hour that disciple took her unto his own home."*

In the foundation-charter the place is called Calkon, on the banks of the Tweed; but so variable is the orthography of these old writings, that, in the same document, the brotherhood are endowed with the town of Kelchu. It contains some indications of the territorial ecclesiastical difficulties of the day. The Bishop of Glasgow is referred to as one of the *Procures* or Peers who suggested the endowment; and it is narrated that Robert, Bishop of St Andrews, in whose diocese the monastery stands, had, for the love of God and of the founder, conceded that the brotherhood might receive the chrism and consecrated oil, with ordination and other episcopal rites, from any bishop in Scotland or in Cumbria.†

In the subsequent conflict of the See of York for metropolitan supremacy in Scotland, the Prior of Kelso was joined with the Bishop of Glasgow in a delegation to resist the foreign claims. When Pope Alexander decided in favour of the independence of the Scottish Church, the honour of the mitre was conferred on the Superior or Abbot of Kelso. It became a sort of metropolitan house, from which others of considerable importance branched off. The great Abbey of Arbroath was planted with monks from Kelso, who were, however, immediately relieved from the authority of the parent house. Among the other offshoots were Lesmahago, Lindores, and Kilwinning. It was endowed with the temporalities of several dependent churches. Among the privileges conferred on Lesmahago, and some other dependencies of this house, one has elicited some valuable and suggestive critical remarks from the editor of the Cartulary of Kelso. It is that of sanctuary for offenders conferred on Lesmahago, in these terms:—"Whoso, for escaping peril of life or limb, flee to the said cell, or come within the four crosses that stand around it, of reverence to God and Saint Machutus, I grant them my firm peace." Thus, in addition to what the Church might claim, the royal authority gave its sanction to the "Flemens, or Flee-man's Firth;" where the slayer, pursued by the avenger of blood, might at all events receive protection until the charge against him should be coolly and deliberately investigated, and it should be decided whether he struck in *chaud mêlée* or in "forethought felony." In the furious strifes of the Border, such incidental means of stemming the torrent of family or party fury were perhaps felt to be especially necessary, while, at the same time, it may have been deemed inexpedient to confer it on the great and powerful ecclesiastical houses; and thus it became the privilege of these modest and remote dependencies.

Many of the mitred abbots of Kelso were men of note in their day, and some of them achieved the scarcely higher dignity of the episcopal mitre. The abbot was possessed of regality and other temporal powers of great moment. His authority over the town of Kelso was of a high feudal character; and we find the burgesses admitting, in a complaint made to the abbot against their proceedings, "that as long as their lord the abbot held the town or burgh of Kelso in his own hand, and it was not set in ferme, all the liberties of the burgh, and, in particular, that of making new burgesses and stallers, and granting license of brewing, should belong to the abbot alone, provided that those elected by him were presented in their courts according to the laws of the burghs, and deemed fit and sufficient."‡ The author of the *Monastic Annals of Tweeddale*, relying on the profuse information of Dempster, has found several distinguished authors among the Abbots; but little reliance can be placed on information from such a source, and the history of the

* St John xix. 26-27.

† Liber de Calchou, i. 5.

‡ Preface to Liber, &c.

institution has been unfortunately more extensively connected with the ravages of war than with the arts of peace. The Abbot of Kelso was one of the commissioners for representing the interest of John Baliol at the conference of Brigham, for settling the succession to the crown. Among the charters, there is one by Baliol with the title John, King of Scots. The house supported his pretensions against the usurpation of Edward. It reluctantly submitted to the conqueror; and, on the abbot taking an oath of fealty to him in 1296, the estates of the house, previously forfeited, were restored. During the War of Independence, an establishment so rich, and so close upon the Borders, could not escape from the irregularities of the times. Lawless troops of men, professing to desire rest and refreshment, pillaged and oppressed the brotherhood, and more than once burned the building over their heads.* It is clear that part of the stone-work must have survived these ravages, as it did the cannonading and burning of a subsequent period; and while we hear little of the necessity for rebuilding, King David, in 1342, granted permission "to the Abbey of Kelcou, being burnt by England, to cut wood in Selkirk and Jedwart forests for reparation." The Cartulary affords evidence that, in the mean time, the poor monks suffered many indignities; and an Englishman, Thomas de Durham, holding nominally the office of superior, enjoyed what could be gathered of the temporalities. At the restoration of peace, the Bishop of Glasgow is found lamenting that "the Benedictine monastery of St Mary of Culchou, which used to show a liberal hospitality to all who crowded thither, and lent a helping-hand to the poor and needy, being situated on the confines of the kingdom, through the hostile incursions and long-continued war of the countries is now impoverished, spoiled of its goods, and in a sort desolate." The Bishop of St Andrews says, in the preamble of a grant to the brotherhood: "Seeing that the monastery of St Mary of Kelcho, on the borders of England and Scotland, is, through the common war and the long depredation and spoiling of goods by fire and rapine, destroyed—and we speak it with grief—its monks and *conversi* wander over Scotland, begging food and clothing in the other religious houses; in which most famous monastery divine service used to be celebrated with multitude of persons, and adorned with innumerable works of charity; while it sustained the burdens and inconvenience of crowds flocking thither of both kingdoms, and showed hospitality to all in want, whose state we greatly compassionate."†

After a period in which we hear little of the monks of Kelso, save that they continued the industrial spirit implanted in their order by Bernard, and excelled in caligraphy and the kindred illuminating arts, we are again, in the progress of history, recalled to them by painful narratives of outrage and pillage. When the Earl of Hertford made his relentless inroad on Scotland, he dated his report to the King "From the campe at Kelso, the 11th of September 1545." He describes the Spaniards in his service—who, out of their own country, seem to have had less reverence for consecrated things than their fellow-soldiers—immediately attacking the Abbey with their arquebuses. Their attacks were ineffective; and the Earl states that he called on those who held out (about one hundred persons, with twelve monks among them) to surrender. They held out from folly and wilfulness, as the invading general maintains, since no one in his senses would have counted the place tenable. He then proceeded systematically to batter it with artillery, and after some delay made a considerable breach. The Spaniards claimed the honour of being the first to scale the breach, which was conceded. They fought "so sharply, that the Scots were by-and-by driven into the steeple, which was of good strength, and the way to them so narrow and dangerous, that, the night being at hand, although they had even the church and all

* See Haig's History of Kelso, 165, *et seq.*

† Liber de Kalchou, Pref. xlii.

the house, in effect, saving that steeple, yet they were forced, by reason of the night, to leave the assault till the next morning, setting a good watch all night about the house, which was not so well kept but that a dozen of the Scots, in the dark of the night, escaped out of the house by ropes, out at back-windows and corners, with no little danger of their lives. When the day came, and the steeple eftsoons assaulted, it was immediately won, and as many Scots slain as were within ; and some also who fled in the night were taken abroad."

The Earl says that, with the assistance of "the Italian fortifier that is here, Archam, and the master-mason of Berwick," he made a survey of the Abbey, to try whether it could be made into a regular fortress; but after spending a whole day, they found it too difficult a project to be undertaken. The Earl gives very business-like reasons for this abandonment. He says the building is so extensively surrounded with stone ruins, that to clear them away would be impracticable, while it would be equally difficult to embrace them within the cincture of the fortress; and to erect it among them would be leaving them as points of approach and attack. On considering these circumstances, it was resolved "to rase and deface the house of Kelso, so as the enemy shall have little commodity of the same, and to remain encamped here for five or six days, and in the mean season to devast and burn all the country hereabouts as far as we may with our horsemen." *

After such events, it needed very little assistance from those who interpreted the exhortations of Knox as a mandate of destruction, to make the Abbey buildings what they are. During the last century they must have presented an incongruous enough appearance, from portions being roofed in to serve as a parish church and a gaol. By an artist, whose style was better appropriated to such incongruities than to the beauties of Gothic architecture, the poor Abbey, thus degraded, is represented in Grose's *Antiquities*. The gaol part, it is said, provided Scott with the idea of the prison in which he describes Edie Ochiltree as having been confined.

* Extracts from State Papers. Liber de Kalchou.





Drawn by R.W. Billings.

Engraved by G.B. Smith.

THE WEST FRONT OF KELLS ABBEY.

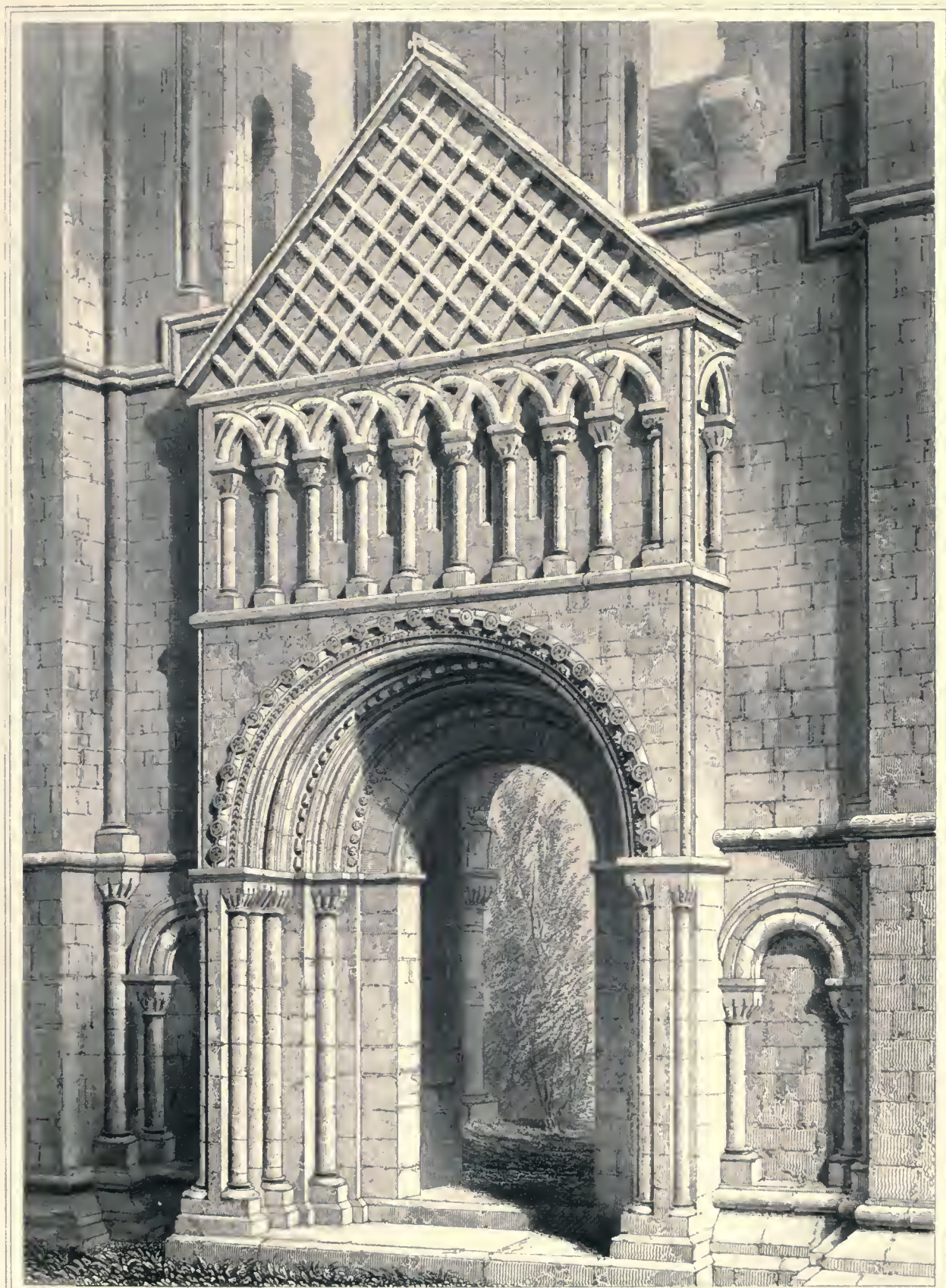


Drawn by J.W. Hill.

Engraved by J. Brown.

KELSO ABBEY.

THE NORTH TRANSEPT



Drawn by R. H. Billings.

Engraved by G. B. S.

KILDRUMMIE CASTLE.

THE English antiquary, who everywhere throughout the more populous districts of Scotland, and in the hearts of the towns, has found predominant a foreign type of baronial architecture completely unlike anything in his own country, cannot fail to be surprised when, in the dusky solitudes of remote Strathdon, he sees this broken but majestic specimen, of the English baronial style in its best developed shape. Rarely in the course of years does the footstep of the tourist disturb this distant stronghold, unsung in fashionable poetry and far beyond the path of the guide-books. Its history, though not without incident, as we shall presently find, is thrown so far back among the centuries recorded in the Scottish Annals, and has had so little to associate it with the wars or politics even of the later Stuart kings, that tradition can lay no palpable hold of its days of strength and glory, and, unlike the other baronial remains of antiquity, it seems to the peasant of the district as Nineveh to the Persian or Pæstum to the Italian. Julius Cæsar is as readily associated with the edifice as Robert the Bruce, with whose history it really was connected; and it is popularly believed that it had seven round towers built by the Romans, in commemoration of their seven-hilled city. Doubtless the lonely obscurity of the spot, and the smallness of the number of curious strangers who have been interested about the ruins, have led to this oblivion of its history; for the inquiries of visitors, who have their patches of information brought from history and archæology, are wonderful awakeners and strengtheners of tradition. The scenery of Strathdon is wild and gloomy, without being, like that of the neighbouring valley of the Dee, craggy and picturesque. It is no highway between distant parts of the country, being traversed only by drovers and sportsmen, not in search of the picturesque. The Castle is itself, indeed, the most truly picturesque object in the whole strath, standing as it does on an abrupt bluff overhanging the clattering river; while, on the other side, a stream, which must have formerly supplied a moat, trickles along the bottom of a deep fissure. The plan of the structure is that of the old baronial fortification—round towers at the angles flanking retiring screens, with a gateway between two other round towers. The circular remains show that these towers rose from a broad base, curving slightly inwards, and forming an outline indicative both of beauty and strength. The forms of the apertures and the mouldings round them indicate the earlier development of pointed gothic. Kildrummie may be pronounced the only castle in Scotland of which a chapel forms a conspicuous portion; and its three simple and solemn windows, forming from almost every point a marked feature of the ruins, are conspicuous in the accompanying engraving. The mechanical details and the materials of this castle are worthy of notice. It is in courses of hewn stone; and it differs from the other buildings in its neighbourhood, not less in this than in the material being a fine free-stone, which must have been brought from a distance—the formation of the district being granite. The round tower towards the west, a few faint fragments of which only remain, has been traditionally called the “Snow Tower;” and Dr Jamieson, with great ingenuity, has identified it with the Snowdon of Barbour, which King Edward dilapidated, and with the title of the Scottish Snowdon Herald.* If we can believe the topographers of the eighteenth century, this part of the edifice must have been of gigantic dimensions; it was, according to Gough, “near fifty yards high.”† A topographer who wrote in the year 1725, after mentioning the tower towards the north-east still standing, and that a crack in it is called the “Devil’s Gap,” continues to give

* Royal Palaces, 123.

† Gough’s Camden, iv. 173.

a description of the ruin, which is the more interesting, because the quantity of cut free-stone in the surrounding dikes shows that the economical farmers have made it a convenient quarry in later times. He says—"There is, at the height of about two ordinary chairs, a bench of single stones built one and a half foot out round the whole wall, with several doors opening to it from the wall. This is said to have been the court-house, or place where councils of war were held. The walls are, in most places, eighteen [?] feet thick, with spacious rooms within them, and a passage with several small slits or holes for watching through the middle of them, going round the whole house. The stones are all hewn without and within. In the bottom of the tower there was a draw-well, whence they drew water to the top, through a round hole for that purpose in the middle of every vault. There is another draw-well in the close. There is a passage under ground, vaulted above and causewayed below, for some hundred paces opening to a rivulet on the north side, so high that two men abreast could ride for watering, in case of a siege. This is now fallen, and stops going far in. But some of the old inhabitants pretend to have in their time entered here, and gone through under the castle wall south, till they turned out again, and went so far in, that, for fear and want of air, they could go no farther.* On the north side of the close is the remains of a most glorious hall, in form of an oblong square, more than sixty feet in length and forty broad, with large arched windows; this is called Barnet's Hall. On the north-east side are the ruins of a church and a churchyard, where human bones have been frequently dug up. Towards the east is the black larder, which was burnt in the siege by Edward Carnarven."† The state of the building upwards of half a century ago may be seen in Cordiner's Remarkable Ruins.

The main fact, accounting for the existence of so magnificent a structure in such a district is, that it seems to have been the stronghold of the old royal domain of Garryach or the Garioch, the appanage of David Earl of Huntingdon, brother of King William the Lion. It thus became a part of the domains of Robert the Bruce, and passed by his sister's marriage to the great house of the Erskines, Earls of Mar, with whom it continued, with some short interruptions, till the forfeiture of the Jacobite leader of 1715.‡ It is said of Gilbert, bishop of Caithness, who was treasurer during the reign of Alexander II. in the north of Scotland, that he "built the castle and fortress of Kildrumie in Marr with seven towers within the precinct of the said castle;"§ but so meagre a statement, unsupported by documents or earlier histories, would not be sufficient to establish the date of the commencement of the edifice.

When Robert the Bruce committed himself to his eventful fate by the slaughter of Cumine, Kildrummie, standing on his private domain, was the only fortress in his possession. He was, after his defeat at Methven, wandering among the Perthshire mountains, with the ladies of his family and a few attendants. Exhausted with fatigue and excitement, and in constant danger of being taken, his wife, afterwards the Queen of Scotland, was sent to Kildrummie as a place of safety, and with her attendant women she was escorted thither, over a dreary district of

* It is said in the statistical account of the parish—"There may be still traced from the interior of the fortress a subterranean vaulted passage, of height sufficient for horses, opening in the bank, now much above the present bed of the brook, although it is believed its channel was then on a level with the exterior opening of this covered way."—(Aberdeenshire, 977.) An opening like a subterranean passage may be seen in the declivity of the bank. It is nearly choked up; and the writer of this notice remembers having, at the time of life when such things are most easily and pleasantly accomplished, pressed himself through the nearly stopped up opening—but the impression left on his mind is, that it introduced him to an ordinary vault of very small dimensions.

† Macfarlane. Collections on the shires of Aberdeen and Banff, 590.

‡ Jamieson's Royal Palaces, 116.

§ Gordon's History of Earldom of Sutherland, p. 32.

mountains, by her brother-in-law, young Nigel Bruce. This fortalice was selected, in the words of Barbour,—

“For thaim thocht thai mycht sekryly
Duell thar, quhill thai war wietailit weile
For swa stalwart wes the castell,
That it with strenth war hard to get
Quhill that tharin wer men and mete.”*

The progress of the English arms, however, rendered this place of refuge unsafe, and she fled, as to a stronger protection than stone walls could then afford, to the sanctuary of St Duthac, at Tain in Ross-shire. But neither the substantial walls built by men's hands, nor the invisible fortifications with which religion had endeavoured to protect its chosen spots from violence, could stop the ruthless fury of an ambitious conqueror. The lady was taken from her refuge, and her subsequent captivity was a blot on English chivalry.

In the mean time the castle was besieged by the Earls of Lancaster and Hereford. According to Barbour's spirited description, the siege was long continued without any hope of success, and the effort was nearly abandoned, when a traitor within the walls, “a fals lourdane—a losyngeour, Hosbarne to name,” set the great hall on fire with the red hot culter of a plough, when,—

“fyr all eler
Sone throw the thak burd gan apper
First as a sterne, syne as a mone
And weill bradder thareftir sone,
The fyrr our all the castell spred,
That mycht na force of man it red.”†

Yet the chronicler says that the mischief was partly replaced, and the garrison held out until the destruction of their provisions reduced them to starvation; and they capitulated, encountering a fate which the chronicler tells with meritorious brevity,—“For thai war hangyt all and drawyn.”

When, in 1335, the English again invaded Scotland, at the instigation of Edward Baliol, Kildrummie was under the charge of Lady Christian Bruce, who, during a siege by the renegade David Comyn Earl of Athole, “made stowt and manly resistens.”‡

Sir Andrew Murray and other Scottish leaders crossed the Grampians to raise the siege, and, hearing of their approach, Athole retreated a few miles southwards, and sought protection in the rocky solitudes of Colbleen. Murray, reinforced by part of the garrison, found a secret path to the spot occupied by his enemies, and attacked them by surprise. The skirmish was hot and fierce, and gave rise to many picturesque incidents described by the chroniclers. The Earl was defeated and slain, and the siege raised.

At the commencement of the fifteenth century, Kildrummie was in possession of Sir Malcolm Drummond, brother of Queen Annabella, and the husband of Isabella, Countess of Mar in her own right. Alexander Stewart, a natural son of the Earl of Buchan, and a sort of robber leader, seized Sir Malcolm and committed him to a dungeon, where, probably not without assistance, he soon died. Stewart then stormed Kildrummie, and seized on the person of the widow. An effort was made to bring him to punishment, which he obviated in a manner curiously characteristic of the age. On the 19th of September 1403 he appeared before the widow, and in the presence of his retainers, humbly bending in the fashion of a vassal, restored to her the key of the castle, and reinvested her with full nominal possession of the well-garrisoned walls. On the 9th of the follow-

* The Bruce, B. ii. L. 733.

† Ib. B. iii. L. 341, et seq.

‡ Wyntoun's Chron. ii. 196.

ing December, a deed passed through the usual formalities, by which the lady invested Stewart with her estates as her lawful husband.*

In the year 1442 Sir Robert Erskine, believing himself to be entitled to the possession of the castle, and unwilling to encounter the tediousness and uncertainty of some legal proceedings, stormed and took it.† Henceforth, as a place of strength, it is heard of in history no more; but it must have had its share in the subsequent casualties of feudal warfare; for we find that, in 1531, John Strathauchin received a remission from the crown, on a charge of having besieged and plundered it. ‡ The time when it ceased to be defended and inhabited is not known, but it is said to have been burned in "Cromwell's wars." § Its name faintly recurs on the page of history, in connexion with the insurrection of 1715, the unhappy leader of which dated his manifestos of rebellion from Kildrummie. Ancestral pride and historical association seem, however, to have solely suggested this choice, for it appears to have been then a roofless ruin, incapable of being either defended or inhabited.

* Tytler's Hist. iii. 143. Jamieson, 120. Wynton, ii. 404.

† Tytler, iv. 44.

‡ Pitcairn's Criminal Trials, 1* 246.

§ Jamieson, 121.





Drawn by J.W. Biddle

KILDUMMINE CASTLE

Engraved by H. Le Keux

KILRAVOCK CASTLE.

THE spots chosen as the most suitable for fortifications in the old days of family warfare, though generally selected by men who never looked at scenery, and cared for nothing but eating, drinking, and fighting, have often supplied exquisite pieces of scenery, adapted entirely to our modern taste. The river, chosen for a natural moat, has served for one of the most pleasing elements in the grouping of a landscape. Originally the barer and drearier the spot, the better was it suited for defence. Gardens were too valuable a thing to be left outside the walls at a feudal neighbour's mercy, and trees only gave facilities for hostile access—now the gentler slopes afford sheltered exposures for gardens, and the clefts of the rocks give nurture to multitudinous trees and shrubs, moulded into an infinite variety of clumps and woodland ridges, by the harsh angularities of rock and scaur which they conceal. Nor is it generally the least commendable feature in these old fortresses, that the extent of country they had been built to overlook, in order that the motions of an enemy, or of any one it was convenient to interrupt, might be watched, gives the windows of many a modernised mansion the enjoyment of a fine expansive landscape. Such is the character of the old square battlemented and bastioned tower of Kilravock, with its gaunt appendages of later but not quite modern days, standing on the edge of a richly wooded declivity of rock looking down upon the river Nairn.

The family of Rose, to whom this fortalice and the surrounding domain have long belonged, has been well commemorated in “A Genealogicall Deduction off the Familie of Kilravock, its marriages, affinities, and cadetts, with a short Summarie of some Observables, Scottish and Forraign, deduced according to the series of time.”* This history was written by Mr Hugh Rose, minister of Nairn, a cadet, of course, of the race whose annals he commemorates. He died near the end of the seventeenth century, leaving behind him a work with the somewhat more vague title of “Meditations on several Interesting Subjects.” English lawyers have been laughed at for bringing the chronology of all events, in whatever part of the world, under the regnal year of the King of England to which they correspond. The historian of the family of Rose improves on this, by dividing the history of the world into chronological periods, corresponding with those of Kilravock the first, Kilravock the second, &c. “Thus,” says the editor of this chronicle, “under ‘Kilravock second,’ stand not only the struggle of Bruce for the independence of Scotland, but the conquests of Othman the Great Turk, with some details of the succession of St Lewis of France; while, in the chapter headed ‘Kilravock thirteenth,’ we have the first wars of Montrose, the great English civil war and the death of Charles; and in the section of ‘Forraigne Observables,’ the deeds of the Turk and the Emperor, of Condé and Turenne, and the winding up of the Thirty Years’ War at the peace of Munster.”

And yet this reverend cadet of the family is very scrupulous in giving it nothing but what he conceives it entitled to; sometimes showing a longing desire to attribute to it, by genealogical analogy, distinctions which he cannot, on sober consideration of the evidence, admit—as when he says, “I have heard it often inquired of the familie, if Kilravock were descended of the Earls of Ross. Certainly it were a verie honourable pedigree for gentlemen of best qualitie to derive their descent from these auncient and potent earls; but especially for Kilravock, if he could do it, seeing he were in that case the most auncient extant branch of that familie. But I find no ground of his discending from them for what I have seen.” The family annalist is of course curious in heraldry; and finding in the blazon of his house the peaceful water-budgets, or leathern bags, which, how little aristocratic may seem their nature, yet grace many a knightly shield, he very ingeniously associates the symbol with deeds of might. “The first bearing,” he says, “of the water-budgets was from the

* Printed for the Spalding Club.

Holy Land, betwixt the Christians and the Infidels; for that country being verie dry and penurious of water, (the travellers being forced to cary their water in these water-budgets,) the armies often contended for places where there was water, which occasioned feightings and skirmishes for carying watering-places; and persons that caried valiantly, or did good service upon these occasions, had given them for their armoriall bearing the water-budgets as a memoriall of their valour.”* The following passage in Guillim might perhaps have helped the annalist through this heraldric device to a collateral family :—“ The field is ruby, three water-bougets Pearle. This was the coat-armour of Sir William Ross, a baron of this kingdom, (England,) who lived in the time of the two first Edwards, after the Conquest.”†

A collection of documents, printed by the editor of the family history, furnishes a distinct and very curious account of the circumstances in which the square tower was built. It was long a question whether the monarch of the lowland barons, who lived south-east of the Grampians, or the leader of the western Celtic tribes, should exercise supreme dominion in Scotland. This question was supposed to have been set at rest by the battle of Harlaw in 1411. But as it required the sovereign's license to erect a fortalice, we find, even in 1460, the Baron of Kilravock obtaining his license from John of Isla, Lord of the Isles, in these curious terms:—

“ John of Yle, Erle of Ross ande Lord of the Ilis, to all ande sundry to quhais knowlage thir our present letteris sall come greting. Witte us to have gevyn and grantit, and be thir present letteris gevis and grantis, our full power and licence till our luffid cosing man and tenande, Huchone de Roos baron of Kylravk, to fund, big, ande upmak a toure of fens, with barmkin ande bataling, upon quhat place of strynth him best likis, within the barony of Kylrawok, without any contradic-tioun, or demaund, question, or any objection to put in contrar of him or his ayris, be us or our ayris, for the said toure and barmkyn making, with the bataling, now or in tyme to cum. In witnes hereof, ve haf gert our sele to ther letteris be affixit at Inuerneys, the achtend day of Februar, the yer of Godd a thousand four hundreth sixte yer.”‡

We might collect, did space avail, many curious illustrations of historical changes, and national and local manners, from this volume of family history. The Roses of Kilravock appear to have been a race more devoted to literature, science, and art, than to the ferocious practices of their neighbours; and they often appear in the graceful light of mediators or umpires, appeasing feuds and settling vexed questions, arising out of conflicting rapacity. These indications of a higher civilisation are the more remarkable that, in their immediate neighbourhood, the ferocity and fraud of older days had its latest embodiment in the person of the notorious Lord Lovat. The Laird of Kilravock had much intercourse with this celebrated personage; and a daughter of the house was married to the man who baffled and controlled his machinations, and deepened his evil character by contrast—the Lord President, Duncan Forbes of Culloden. The family history thus introduces us to some of the particulars of the Jacobite intrigues and insurrections. In the affair of 1715, we are told of Hugh Rose, that “ his house was a sanctuary to all who dreaded any harm from the enemy; and was so well garrisoned that, though the Highlanders made an attack on some other houses, they thought it safest to offer him no disturbance.”§ This gentleman and his brother Arthur were participators, with Lord Lovat and Forbes of Culloden, in the capture of Inverness from the insurgents. Among the few casualties of the assault, was the death of Hugh Rose, who was shot while forcing the gate.

* Printed for the Spalding Club, p. 20.

† Display of Heraldry, 350. Guillim annotates on the water-bougets with his usual quaintness: “ In such vessels some suppose that David's three worthies, which brake into the host of the Philistines, and drew water out of the well of Bethlehem, brought to the King that water he so much longed for. These three mighty men deserve to have been remunerated with such armoriall marks in their coat-armours for their valour,” p. 349.

‡ Genealogical Deduction of the Family of Rose of Kilravock, p. 135.

§ Ibid., p. 380.



Drawn by R.W. Billings

Engraved by J. Jodine

KILLARNEY CASTLE, IRELAND.

KILWINNING ABBEY.

THIS sadly mutilated fragment, represented in the accompanying plate, contains just enough of its original proportions and details to show that it had formed part of a very noble example of early pointed architecture. The Abbey of Kilwinning, situated in Cuninghame, (the northern district of Ayrshire,) is one of the few religious houses which trace a connexion with the early hageology of Scotland. The syllable *Kil*, so common in Ireland, and throughout those parts of western Scotland which were colonised from Ireland, has been generally translated by the English word *cell*, and the rest of the name stands for that of St Winnin or Vinen. His festival was on the 21st of January; but he appears to have been so obscure that there is no biography of him in the great work of the Bollandists; where, however, a certain Winninus or Vinninus is merely mentioned, without being commemorated in connexion with that day; and a "Winninus, presbyter in Kintyre," is mentioned among the "prætermissi" of the 28th of May. Turning to that curious repertory of biographical information on the Scottish saints, the *Breviary of Aberdeen*, we find an account of St Winin, at all events distinct. He was born in Ireland of a princely race, and highly educated. Partial, however, to solitude, and to indulgence in religious meditations liable to be interrupted by the exigences of his high rank, he concocted a plan with some other young men of similar views, for departing in a fleet which they had secretly built, and landing wherever Providence might direct them. They arrived safely on the coast of Cuningham, the district where the ruins of Kilwinning stand. There, it appears, being reduced to extreme hunger, they made great efforts to catch fish in a river "*vocabulo Garnock.*" Whether because, in a mere worldly sense, they were not expert anglers, or some evil demon baffled their exertions, they could procure no fish. The saint, according to the usual practice on such occasions, cursed the stream, and enjoined it to produce no fish for future ages—a doom from which it only escaped by afterwards changing its course. The author of the Statistical Account of the Parish of Stevenston says, there is every reason to believe that the Garnock once ran in a channel totally different from the present;* a fact which the reader may interpret as he pleases. The spot on which St Winning was to raise a church, superseded afterwards by the abbey, was pointed out to him by an angel in a vision.† Such are the chief circumstances recorded in the Scottish calendar. Hoveden and other chroniclers state, that a fountain near the abbey, which had been blessed by St Winning, performed many miracles, and was known to run in blood for eight days before the commencement of a war with England. Such writers as Chalmers ridiculed this story; and Lord Hailes somewhat astonished the world by expressing a belief in it, advocated, however, in a form which seemed to involve a hidden sarcasm. The *Statistical Account*, in the following passage, throws a much more satisfactory light on this than on the previous miracle: "In 1826, when the square or green in the town of Kilwinning, to the west of the monastery, was being levelled, the workmen came upon an old leaden pipe, about an inch in diameter, which ran from the walls of the building in the direction of a fine spring now called Kyle's Well. This pipe had a considerable descent, and could not have been used for the purpose of drawing water from the well to the Abbey. Through it, therefore, in all probability,

* New Statistical Account—Ayr, 427.

† Breviarium Abredonense, i. 38.

blood, or some liquid resembling it, had been caused to flow into the tountain, and thus the credulity of the people was imposed upon.”*

The monastery was founded about the year 1140, by a member of the family of Morville, for brethren of the Tironensian order, who were brought from Kelso. The legendary story of its origin preserved in the seventeenth century, was, that Sir Richard de Morville, or de Morivell, who had been concerned in the slaughter of Thomas à Becket, fled to the court of Malcolm IV., where he obtained the protection and patronage of the monarch on his founding this abbey as a propitiation for his great crime.† But this legend does not agree with chronology, as Malcolm died in 1165, and the slaughter of the Archbishop did not occur until 1170. The establishment was largely endowed, and possessed many broad acres of the fruitful lands of Ayrshire, with several ecclesiastical revenues. “The monastery of Kilwinning,” says Chalmers, “was by far the most opulent religious establishment in Ayrshire. At the epoch of the Reformation, there belonged to it sixteen parish churches with their tithes and lands. The rental of this abbey, as reported in 1562, amounted to £850, 3s. 4d. in money, 8 bolls 1 firloft of wheat, 14 chalders 1 boll 3 firlofts 3 pecks of bear, 67 chalders 9 bolls and 3 pecks of meal, 40 stons of cheese, 13 stirks, 140 capons, 100 hens, 4 hogsheds of wine, and 9 fathoms of a peat-stack. Another rental states the cheese at ‘268 cheeses;’ but both statements must be greatly under the truth, for the possessors and feuars of the lands of Auchintiber and Airthmaid, in Cuningham, paid to the abbey not less than 198 stons of cheese.”‡ These little details are not without their interest. The ecclesiastics were great encouragers of industry, and in many instances created the produce-market for which a district has acquired a particular fame. Cheese is an agricultural produce for which the district of Cuningham still holds a high repute. The precincts of the abbey enjoyed a horticultural celebrity, and Pont, writing after the building had fallen to ruin, says,—“It is at present environed with a fair stone wall, within which are goodly gardens and orchards.”§

The only person of much celebrity connected with this house was Gavin Hamilton, the last abbot, who became commendator of the abbey as a temporality after the Reformation. He was a lord of Session, fulfilled some political functions, and played a deep stake in the dark politics in the midst of which the power of Queen Mary became extinguished. He was killed in the conflict of the Black Saturday, (15th June 1571,) when Morton and the Queen’s party fought in the streets of Edinburgh.

* Statistical Account—Ayr, 820.

† Timothy Pont’s “Cuningham Topographised,” privately printed, p. 15.

‡ Pont’s Cuningham, 16.

§ Caledonia, iii. 485.



Drawn by R.W. Billings

Engraved by A.D. Smith

KILWINNING ABBEY

THE SOUTH TRANSEPT

ST. MAGNUS' CATHEDRAL, KIRKWALL.

AMONG all the architectural glories of the middle ages, there is scarcely any other that presents so startling a type of the capacity of the Church of Rome to carry the symbols of its power, its wealth, and its high culture into distant regions, as this Cathedral edifice, built in the twelfth century, in one of the most remote dependencies of a small and secluded European power. After having stood for nearly seven hundred years it still remains pre-eminent, both in dignity and beauty, over all the architectural productions which the progress of civilization and science has reared around it; and even the traveller from the central districts of the mighty empire, to which the far isle of Pomona is now attached, looking with admiring wonder on its lofty tiers of strong and symmetrical arches, and its richly mullioned windows, admits that old St. Magnus' is matched but by a very few of the ecclesiastical edifices of our great cities,—and those few are also ancient. Even as when it first reared its head among the fishermen's huts, it still frowns broad and dark over the surrounding houses of the old Burgh of Kirkwall; but standing not far apart, and as if competing for supremacy, are other remains of the earlier ages of European civilization—the huge broken mass of the Earl's palace, the symbol of feudal strength and tyranny. Thus the sailor as he approaches the capital of Orkney sees far over the ocean two monuments of the past overshadowing the humble dwellings of the burghers and artizans, representing the two powers that swayed between them the destinies of the world, and competed for mastery. The feudal towers are now a mass of ruins; the sacred fane, though dedicated to another worship, still to the honour of those who dwell around it, and of their forefathers, stands entire, a living monument of those gentler arts which in the end were destined to be triumphant over the rude strength of feudalism.

Along with St. Mungo's in Glasgow, the Cathedral of St. Magnus boasts of being a complete cross church, with all its essential parts entire; and unfortunately there are no other Cathedral edifices in Scotland to which the like description applies. There are aisles along the nave and choir, and regular transepts with three tiers of small Norman shaped windows. A square tower springs from the centre of the cross, terminated by a low spire or rather a pyramidal roof, of comparatively modern structure. The nave—the greater portion of which was built by the founder—is of the sternest and most massive style of that architecture which is usually called Norman, and which spreading over a considerable part of Europe, was in this instance exemplified by a part of that race from whom the Normans had their origin. Including the triforium and the clerestory, the nave thus exhibits on either side three solemn massive semicircular headed arcades. The pillars are round, and the arches have no richer moulding than a succession of truncated angles; the toothed and zigzag ornaments, which confer a grotesque richness on the later period of Norman gothic, not presenting themselves, at least in the main departments. The choir, though chiefly Norman in its character, is more richly moulded and clustered, presenting, independently of its pointed window belonging to a much later age, some features of transition.

The huge round tower, presented in the plate of the west-end of the Cathedral, is the most prominent part of the Bishop's Palace, an ancient structure which has for centuries been making progress to decay. This outwork—square within, though with a circular exterior—formed a triangle with two other square towers. The figure so conspicuously occupying a

niche—an uncommon object in an edifice of so warlike an aspect—is intended to represent the celebrated Bishop Reid; by whom this and several other portions of the palace were built. The Bishop's Palace and the Earl's Castle seem to have stood towards each other in a sort of armed neutrality. They were built so close together that their remains look like the scattered fragments of one vast building; but the warlike strength of the ecclesiastical lord's dwelling precludes the notion that the vicinity of the feudal castle was an all-sufficient protection, and indicates a determination to rely on his own resources, which perhaps were not without their wholesome influence in restraining even his nearest neighbour from violence.

HISTORICAL SKETCH.

At the time when St. Magnus' was built, its patron saint was no sacred hero of a long past age, handed down in ancient traditions, or ecclesiastical legends—he was no visionary saint of distant and unknown climes, but a man who had then recently figured in the turbulent history of the people of the northern isles, to whom his virtues were known, and by whom his memory was revered. When Thorfin, Earl or King of Orkney died, about the middle of the eleventh century, he left his dominions to his two sons, Paul and Erlend, of whom it is necessary, however difficult it may be, to believe the statement of the chroniclers, that they lived in peace, and mutually shared the government in trust and good will. But so unwonted a spirit could not be expected to actuate more than one generation. Hacon, the son of Paul, became a mighty warrior, signalling himself as a leader of the troops of Magnus Barefoot, in their expedition into Scotland. His cousin, Magnus, the son of Erlend, had shewn an aversion for war, lived among ecclesiastics, and had considerable reputation for learning, piety, and asceticism, though even the saintly legends admit that he had been dissolute in early youth. His warlike cousin, after several efforts to possess himself of the whole territory, agreed to settle their disputes in an amicable conference, to be held in company with a few friends chosen on either side, in the Island of Eaglesay. Magnus brought to the place of meeting, according to the legends, two long vessels, but his cousin brought seven or eight, filled with his own fierce warriors. Magnus fled to the church for refuge, but Hacon pursued him thither, and slew him, in the presence of the priest, then administering the holy communion; an act which, the Bolandists say, could be only matched in audacity by the wolf seizing the lamb in presence of the shepherd. His mother, after much entreaty, obtained possession of his body, and conveyed it to the church of Birsá. His relics were so highly venerated, that the Bolandists speak of a portion of them being carried to Aix-la-Chapelle, in the fifteenth century, and of the metropolitan Church of Prague, being fortunate enough to possess a fragment of a shoulder bone. The efficacy of these relics is thus set forth in a hymn, with which doubtless the majestic roof of his Cathedral has often echoed.

*Exultemus concrepantes sonora melodia,
Sancti Magni venerantes Martyris insignia,
Ejus digna prædicantes post mortem miracula.*

*Odor manat en unguenti alabastrum frangitur,
Quovis morbo gravescenti salus vera redditur:
Plebs concurrat, sit egenti cuilibet quod petitur.*

*Lepram mundat et furorem pellit ab amentibus,
Contuendi dat vigorem privatis luminibus,
Mutis fandi præbet morem, gressum claudicantibus.*

Ferro vincti relaxantur, surdi simul audiunt :
 Casu fracti mox sanantur, mala quæque fugiunt :
 Naufragantes liberantur, dum procellæ sæviunt.

His day on the calendar, corresponding with that of his martyrdom, is the 16th April.* He became the patron saint at Orkney, and it is said "the Orkney men had such an opinion of Magnus's sanctity, that when any difficulty arose, they sometimes threw dice whether they should pay their devotions at Rome or at the shrine of St. Magnus."†

Hacon, thus in possession of the whole earldom, left it to his son, who however was doomed to encounter a claimant of his cousin's half, in the person of a sister's son of Magnus. This claimant named Ronald, had conducted a war against the son of the slayer of his uncle with varied success, when, before rallying for a renewed contest, he was recommended to invoke the aid of his martyred uncle to this effort, for the recovery of the saint's dominion to his legitimate heir. Adopting so valuable a hint, he made a solemn vow, that should he be victorious, he would raise a fane to cover the martyr's ashes, in extent and splendour excelling all the ecclesiastical buildings in the north, and should endow it with revenues suited to its magnificence. He was, of course, successful, and in consequence of some plots and contentions among the followers of his opponent, became in the end possessed of the whole Earldom. He fulfilled his vow in a form sufficient to attest his sincerity even to the present age, and laid the foundation of the Cathedral of St. Magnus, according to the ordinary authorities, in the year 1138. It is probable, that but a small portion of the edifice was completed during this Earl's lifetime, but the predominance of the Norman school of architecture, shews that great part of it must have been built at a very early period. Bishop Edward Stewart, who succeeded to the see in 1511, is said to have built the pillars and pointed arches at the east end, and Bishop Robert Reid, a man of great celebrity, both as an ecclesiastic and a lawyer, who succeeded in 1540, has the reputation of having completed the western extremity of the nave with its porch and window,‡ works which, however, have the appearance of belonging to a much earlier age.

During the period when the Islands of Orkney and Shetland were part of the dominions of Norway, the Bishop was of course a member of the Scandinavian hierarchy. An event well known in Scottish History, brought the islands into the possession of James III., as security for the portion of his Queen, the daughter of Christiern of Denmark. in 1468. The dowry was never paid, and the islands have naturally been an integral portion of Scotland, the Bishop becoming a suffragan of the Archbishop of St. Andrew's. Much to the honour of the orderly and sagacious islanders of Orkney, the Cathedral appears to have entirely escaped from all injury at the epoch of the Reformation. It seems however to have but narrowly avoided demolition during the rebellion of Earl Patrick Stewart and his son, when the Earl of Caithness took possession of the Bishop's Palace and the Cathedral tower, and "went about to demolish and throw down the church ; but he was with great difficulty hindered and stayed by the Bishop of Orkney, who would not suffer him to throw it down."§ In 1671, the old steeple was destroyed by lightning,|| and the present pyramidal covering was raised in its place.

The later preservation of the fabric of the Church is not less honourable to the district, than its escape from the dangers of popular outbreaks. The revenues of the Cathedral became with the

* For these particulars, see Vitæ Sanctorum xvi. Kalend. Maii. Breviarium Abredonense. Torffæus Rerum Orcadensium Historia, Lib. i. ch. xviii.

† Hutton's MS. Adv. Lib.

‡ Barry's Hist. of the Orkney Islands, 236, 242.

§ Gordon's Hist. of the Earldom of Sutherland, 300.

|| Rentals of the Earldom of Orkney. App. 63.

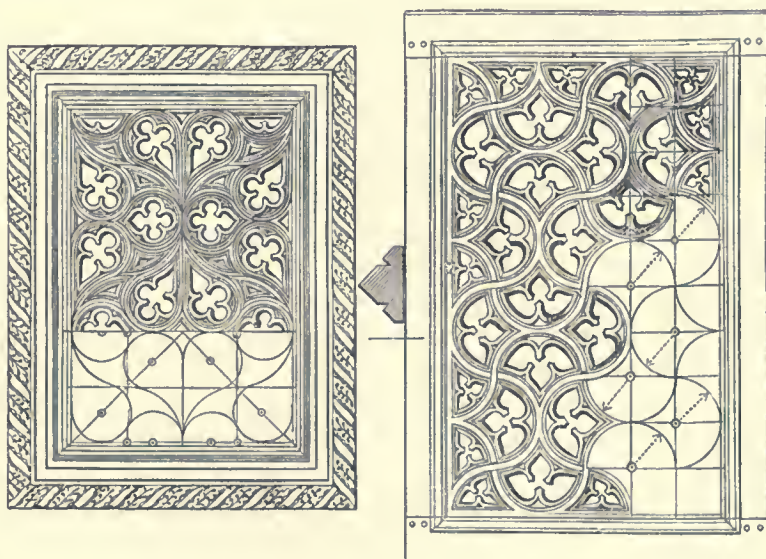
other Bishop's rents the property of the Crown, and there are traces of several appeals which appear to have been generally fruitless, for the application of part of this fund to the repair of the Church. In a memorial of the year 1770, to the Barons of the Exchequer, it is stated, "That it has been supported for above these 70 years past, by burials, mortcloths, bills, marriages, and other small perquisites not exceeding £10. a year, *communibus annis*, or thereby; that this fabric is very old, having been built Anno 1138, and was afterwards enlarged to the east by Bishop Stuart, and to the west by Bishop Reid, but is now like to become ruinous for want of a proper fund to support it; and unless such a fund be soon raised for the said purpose, this ancient fabric must soon suffer greatly, if not decay altogether."* In March 1805, the munificence of a private individual made provision for moderately, if not liberally, supporting this valuable edifice; Mr. Gilbert Laing Mason, then conveyed to Trustees a sum of £1000, to be secured on real property, so that the interest might be applied to this purpose.†

Some curious records connected with this Church, shew that amidst the general desire to preserve the buildings entire, the hallowed precincts were not on all occasions treated with great reverence. Thus there is a complaint made to the Presbytery in 1701, of "the most unchristian and more than barbarous practice of the Town Guard of Kirkwall, at the time of the Lambas Fair, their keeping guard within the church, shooting of guns, burning great fires on the graves of the dead, drinking, fiddling, piping, swearing, and cursing night and day, within the Church, by which means religion is scandalized, and the Presbytery most miserably abused; particularly that when they are at exercise in the said Church, neither can the preacher open his mouth, nor the hearers conveniently attend for smoke."‡

* Rentals of the Earldom of Orkney, App. 50.

† Ib. 82.

‡ Ib. 71.



. The Wood Tracery Panels here delineated are from the Canopy of Earl Patrick's Pew, which is a conspicuous object in our view of the Choir. The system of squres (developed by Mr. Billings in his works on Carlisle Cathedral and Brancepeth Church) as the Geometric foundation of Tracery, is most positively verified in the present instance.—R. W. B.



Drawn by R. W. Billings

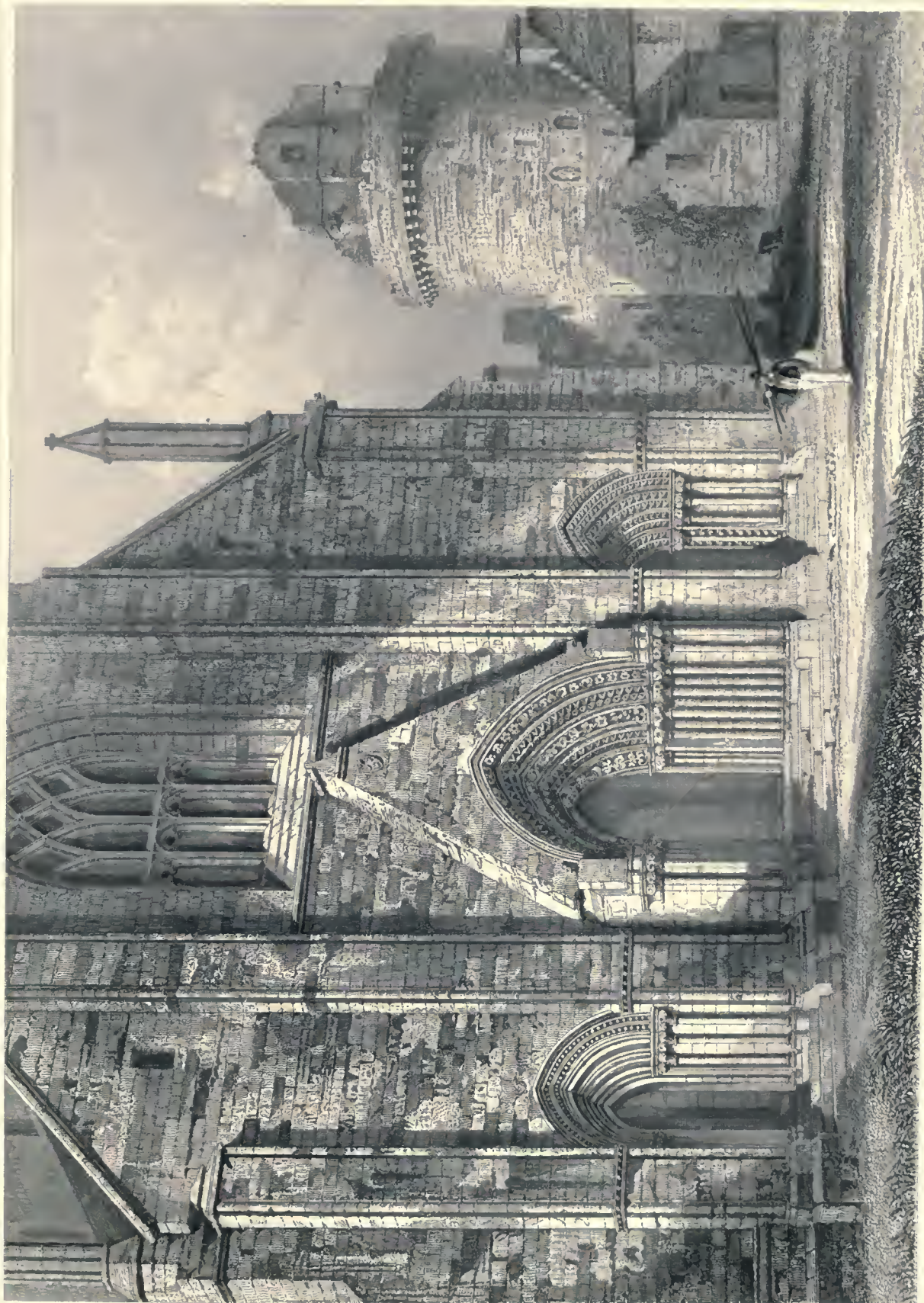
WORCESTER CATHEDRAL, N.W. VIEW.

Engraved by J. Gledhill



Drawn by R. B. Williams

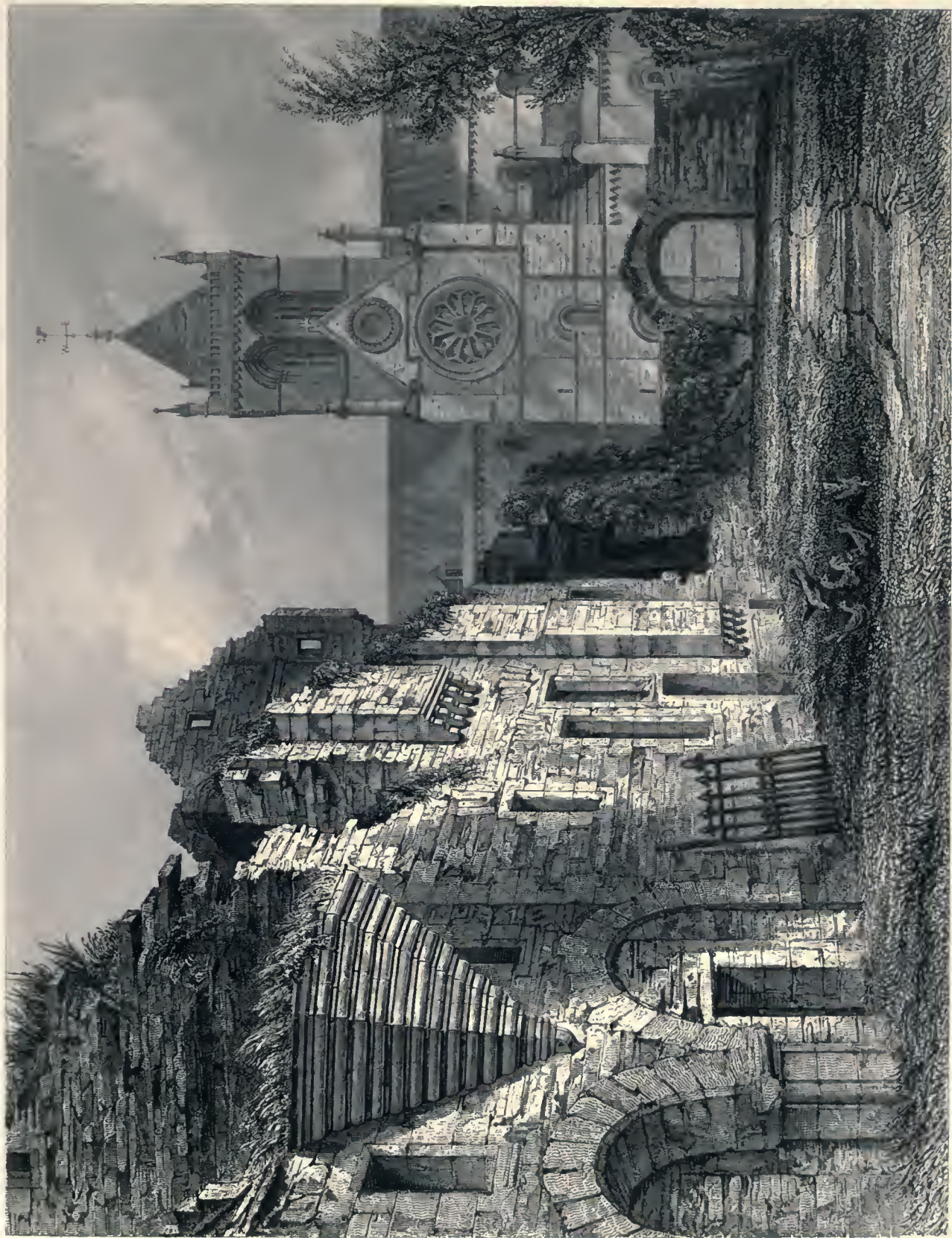
Engraved by J. H. Le Breton



Engraved by R. W. Billings

Engraved by John Sadler

THE HISTORY OF THE EAST INDIA COMPANY

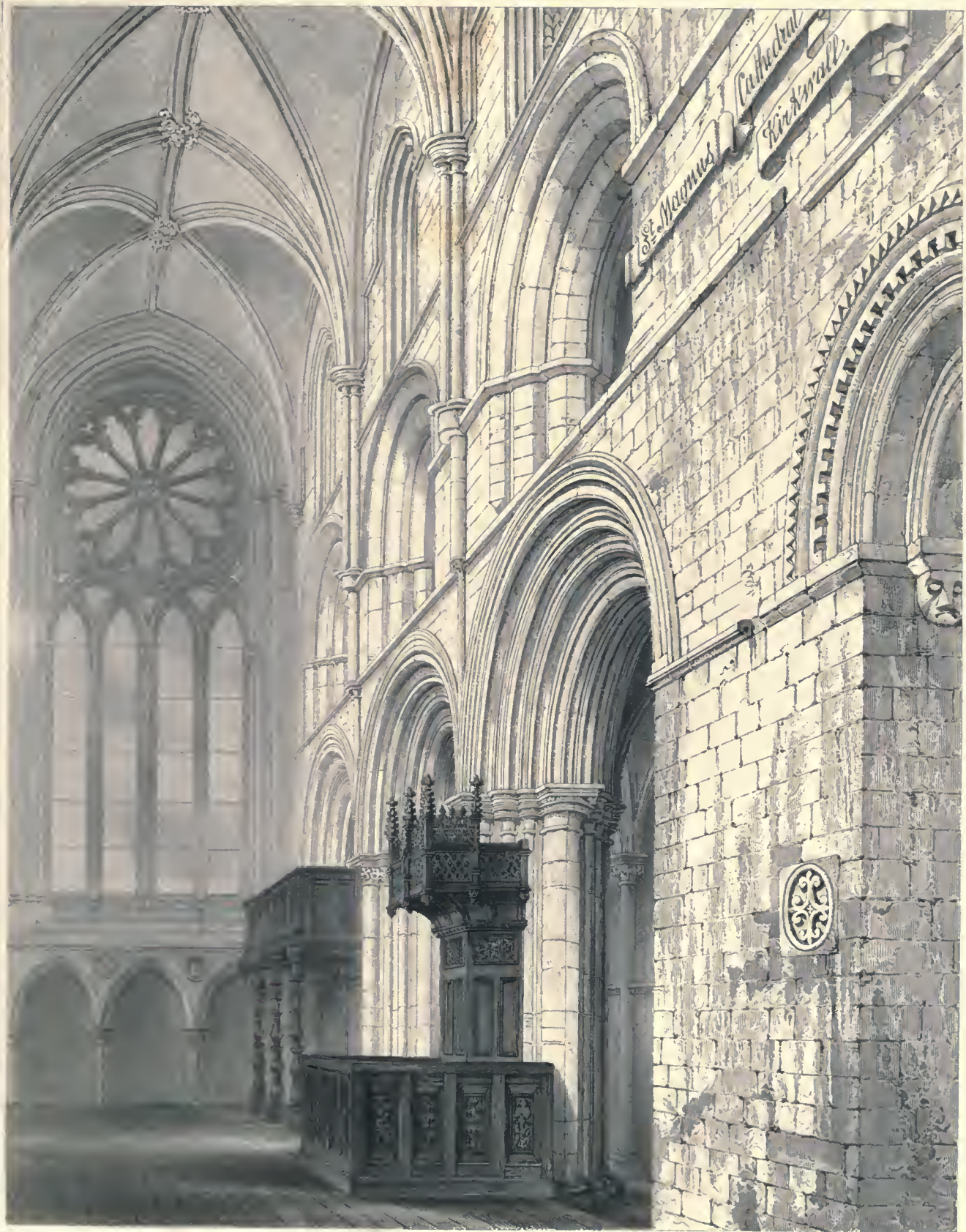




Drawn by R.W. Billings

Engraved by John Godfrey

THE NAVE LOOKING EAST



Drawn by R W Billings

Engraved by A B Smith

THE KILMALLUR CATHEDRAL

LOOKING EAST

EARL OF ORKNEY'S PALACE—KIRKWALL.

IN a remarkable scene in his novel of "The Pirate," Sir Walter Scott thus describes the remains of the fortified palace of the Earls of Orkney.

"These remains though much dilapidated still exist in the neighbourhood of the venerable and massive pile, which Norwegian devotion dedicated to St. Magnus the martyr, and being contiguous to the Bishop's palace which is also ruinous, the place is impressive as exhibiting vestiges of the mutations both in Church and State which have affected Orkney, as well as countries more exposed to such convulsions * * * The Earl's palace forms three sides of an oblong square, and has even in its ruins, the air of an elegant yet massive structure, uniting, as was usual in the residences of feudal princes, the character of a palace and of a castle. A great banquetting hall, communicating with several large rounds or projecting turret rooms, and having at either end an immense chimney, testifies the ancient northern hospitality of the Earls of Orkney, and communicates, almost in the modern fashion, with a gallery or withdrawing room of considerable dimensions, and having, like the hall, its projecting turrets. The lordly hall itself is lighted by a fine Gothic window, of shafted stone at one end, and is entered by a spacious and elegant staircase, consisting of three flights of stone steps. The exterior ornaments and proportions of the ancient building are also very handsome, but, being totally unprotected, this remnant of the pomp and grandeur of Earls who assumed the license, as well as the dignity of petty sovereigns, is now fast crumbling to decay."*

The large round turrets impending from the angles, and the massive tiers of semi-classical pilasters on either side of the door-way are quite characteristic of the period when the palace is known to have been built—the early part of the seventeenth century. There is a less distance between the spring of the turret, and the foundation of the building, than is usual in old Scottish mansions: the turrets are of spacious dimension, and they are more richly decorated, especially in the corbels, than those of Scotland—it is thus not improbable, that instead of having been committed to any of the Scottish architects who had adapted the French style to the humbler fortunes of their native aristocracy, the palace was built by architects who came direct from France.

The erection of this princely palace is connected with an episode of calamity and crime in the history of the northern isles. The older fortalice of the Earls of Orkney was a smaller and ruder edifice, of which a few remains are still visible. It was a constitutional principle, followed by the monarchs both of Norway and Scotland, that no subject should build a fortified place, without royal license; and in a distant and inaccessible dependancy, the enforcement of the rule was of more importance than in the districts near the seat of government. The early history of Orkney shews instances in which it had been necessary to enforce it. It was indeed natural that the chief ruler and feudal lord of so compact and isolated a domain, should gradually learn to overlook the scarcely visible ties that bound him to the sovereign in Copenhagen or Holyrood. After having been for some time annexed to the Crown of Scotland, the Earldom was conferred by Queen Mary on Robert Stewart, her illegitimate brother. He established a reign of tyranny and extortion, but if *he* chastised the people with whips, his son Patrick who succeeded to the Earldom chastised them with scorpions. This Chief's proceedings exhibited equal boldness, wickedness, and dexterity. According to the charge subsequently brought against him, he accused the gentry of the island with high treason, and condemned them in his own court—a usurpation of the royal prerogative, since, high as were the powers in ordinary criminal matters conferred on the hereditary judges, they did not include offences against the state. But it was not the object of Earl Patrick to punish these gentlemen as traitors against the Royal prerogative, and forfeit their estates to the crown—all forfeitures went to himself; and his policy generally appears to have been, to frighten

* *Pirate*, chap. 31.

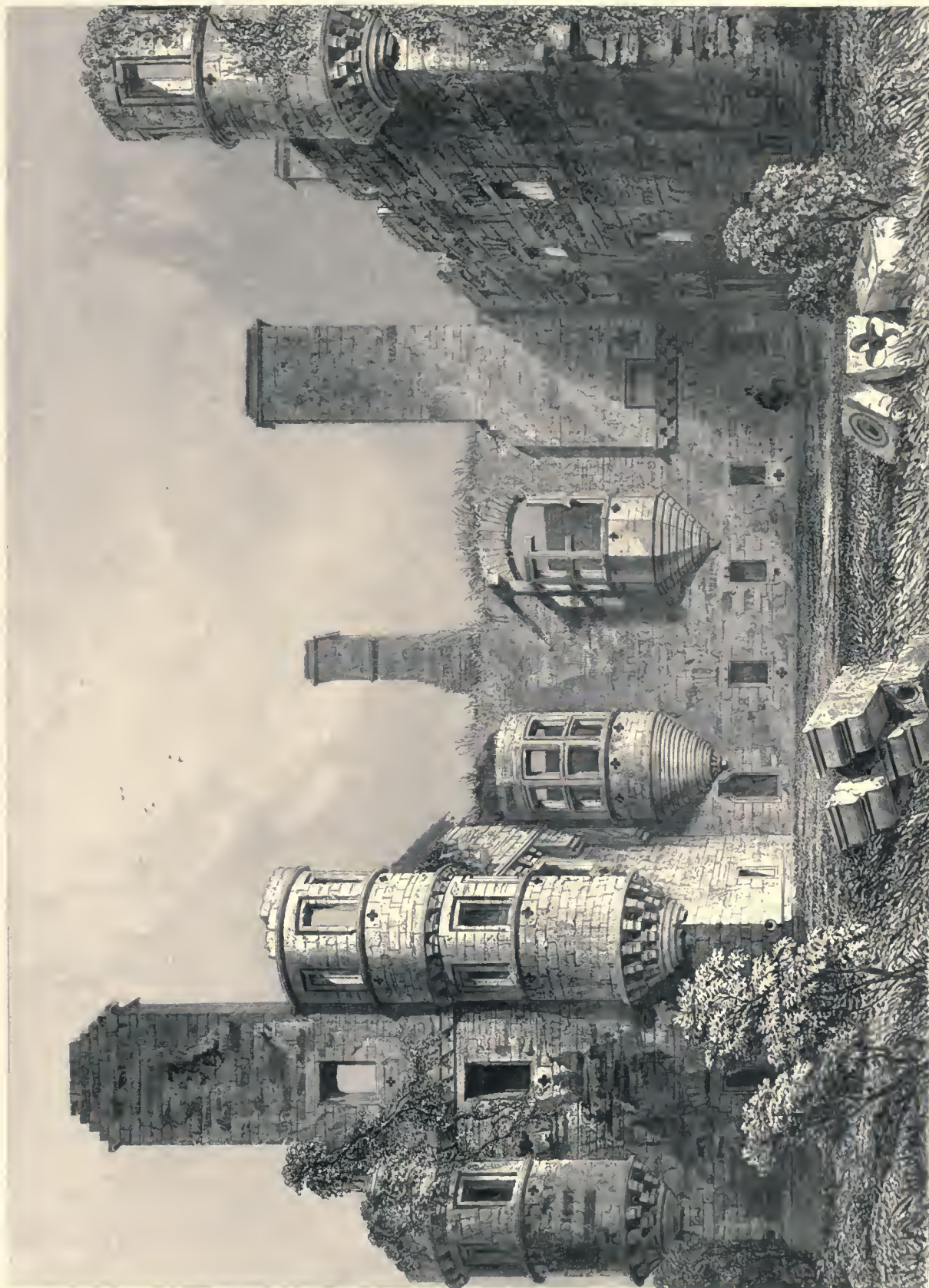
the poor Udaller into a pecuniary settlement, or a relinquishment of a portion of his lands. He created ferries and levied exorbitant tolls on them. He extorted taxes and duties, and exacted forfeitures of every description : and fortified his power by procuring obligations from the islanders not to appeal to the royal courts. One of the great objects of his extortion was the building of his magnificent palace, and the following passage in his indictment no doubt points to the exactions of personal labour from the inhabitants for the promotion of the work.

“The said Erle, leifing na soirt of extraordinar oppressioun and tresoneable violence unpractised hes compellit the maist pairt of the gentlemenis tennentis of the saidis contreyis of Orkney and Zeitland to work to him all maner of work and laubour be sea and land, in rolling and sailling his schipis and boittis, working in the stane querrel [quarry] wynning and beiring furth thair of stanes and red furth thair of, laidning his boittes and schelopes with stane and lyme, and loising the same, biging his park dykes, and all uther soirtis of serveill and paynefull laubour, without uther meit, drink, or hyre.”*

At length the tardy justice of the supreme courts was set in motion by the cries of the islanders for redress : Earl Patrick was seized, and his fortresses were occupied with royal troops. During his imprisonment in Dumbarton Castle, he found means to give instructions to his natural son, who, obeying them, raised an army and retook the palace. The outbreak was suppressed by the Earl of Caithness, and the youth was sent to join his father in Edinburgh, where both were executed. The son is described as a young man of twenty-two years of age, who “ was pitied by the people for his tall stature and comely countenance.”† The crimes and adventures of Earl Patrick and his son are a chapter of historical romance, which has yet to be written.

* Pitcairn's Crim. Tr. III. 84. † Ib. 273.







LEUCHARS—CHURCH AND BARONIAL RUIN.

SCATTERED here and there throughout Scotland there are still to be seen faint architectural vestiges of the presence of that great body of Norman barons who, during the reigns of the earlier kings, swarmed northwards to a country where their accomplishments and chivalrous bearing made them welcome—as courtiers to the king, as leaders to the people. Sometimes we find a few stones, with the characteristic zig-zag ornament, built into a wall of later date, as at Ratho; in others, the vestige is a Norman window in the steeple, as at Markinch, where everything besides has a modern appearance. The most complete existing church of this early period is that of Dalmeny, elsewhere described in this collection; but the church of Leuchars, though now but fragmentary, has originally been a nobler edifice. Indeed, there are few finer specimens of pure Norman work than the semicircular apse, with its two arcades, the upper one having the richness of its effect increased by square piers between the pillars. The windows have been filled up, but their outline is distinctly traceable. A band of corbels, carved into grotesque heads, running along above the higher arcade, will reward attention. Among the subjects which the fantastic stone-cutter has specially indulged in, are a ram's head with its horns, and a muzzled bear—a phenomenon but rarely seen, one would think, in Scotland in the twelfth century. It is easy to notice on the wall traces of the original height of the apse. The ecclesiastical antiquary is not inclined to thank those who have built a somewhat imposing belfry above it—an ornament not entitled by old rule to occupy such a position. The next compartment still preserves its original Norman character, and is conspicuous for an interlaced arcade, of that kind which, according to the theories of some antiquaries, suggested the idea of the pointed arch. The Norman features die away as it were into the western compartment of the church, which is entirely bald and modern; and it is sometimes difficult to say whether the stones, with zig-zag and toothed mouldings, retain their original position, or have been built, as so many old stones lying about, into new walls. In the interior there appear through the plaster traces of a large semicircular arch, which had perhaps divided the nave from the choir. Within the apse a great part of the original arching has been removed, but enough remains to show its character. The building is at present much neglected, and but a trifling sum would be required to put it into a decent state of tidiness, if not repair, and remove some disagreeable obstructions to the view of its architectural effects.

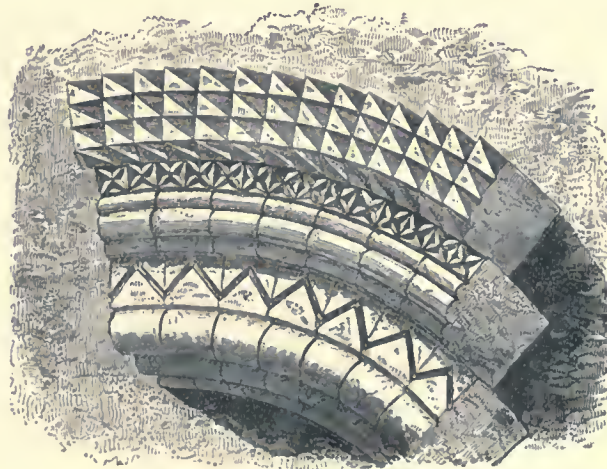
There are no historical incidents known to be directly connected with this obscure village church. It is frequently mentioned in the Registry of the Priory of St Andrews, under the various names of Locchris, Locres, Lochiresch, Lucris, and the like. One of those confirmatory bulls, through which the Pope kept up the proclamation of his paramount authority, by affording a sanction to the destinations of ecclesiastical property, mentions the *Ecclesia de Lochres* in the year 1187. It is a confirmation by Pope Gregory to the Priory of St Andrews, of certain ecclesiastical temporalities bestowed on that institution.* It is interesting to find this specimen of pure Norman architecture connected with a family name as purely indicative of one of those Norman adventurers, whose names disappeared from the territorial records of a large part of Scotland after the war of independence, and who before that event seem to have nearly partitioned the kingdom among them. It appears that a Nesius de Quincy had in the days of William the Lion conferred the church of Leuchars on the Priory, but that his nephew had attempted to resume the patronage, by presenting as the clerk a certain Simon de Quincy, and the Abbots of Arbroath, Lindores, and Cupar were appointed to inquire into and settle the dispute so arising.† Perhaps the circumstance by which Leuchars has in later times been best known to the world is, that it was the first parochial charge of that bold champion of Presbyterianism, Alexander Henderson. His biographer supposes that he entered on his charge at some time between 1611 and 1614. He was then an advocate of Episcopacy—was indeed presented by the obnoxious Archbishop Gladstones; and as the parish was situated in the very hot-bed of opposition to Prelacy, the church became witness to a scene of resistance which has been more than once repeated in Scotland.‡ As it happened in many other cases, however, the feeling of the flock towards their pastor subsequently exhibited the opposite extreme.

The deserted baronial edifice, surrounded by a few old trees, which seems to look with a melancholy gravity towards the bustling railway, is a good specimen of the mixed styles which carry us step by step from the middle of the fifteenth to that of the sixteenth century. According to dates in the hall, which is well incrustated with inscriptions and armorial bearings, Earl's Hall was founded in 1546, and completed in 1617. No historical events of moment are specially connected with it.

* Registrum Prioratus Sancti Andree, 68.

† Ib. 350.

‡ Aiton, Life of Henderson, §6.





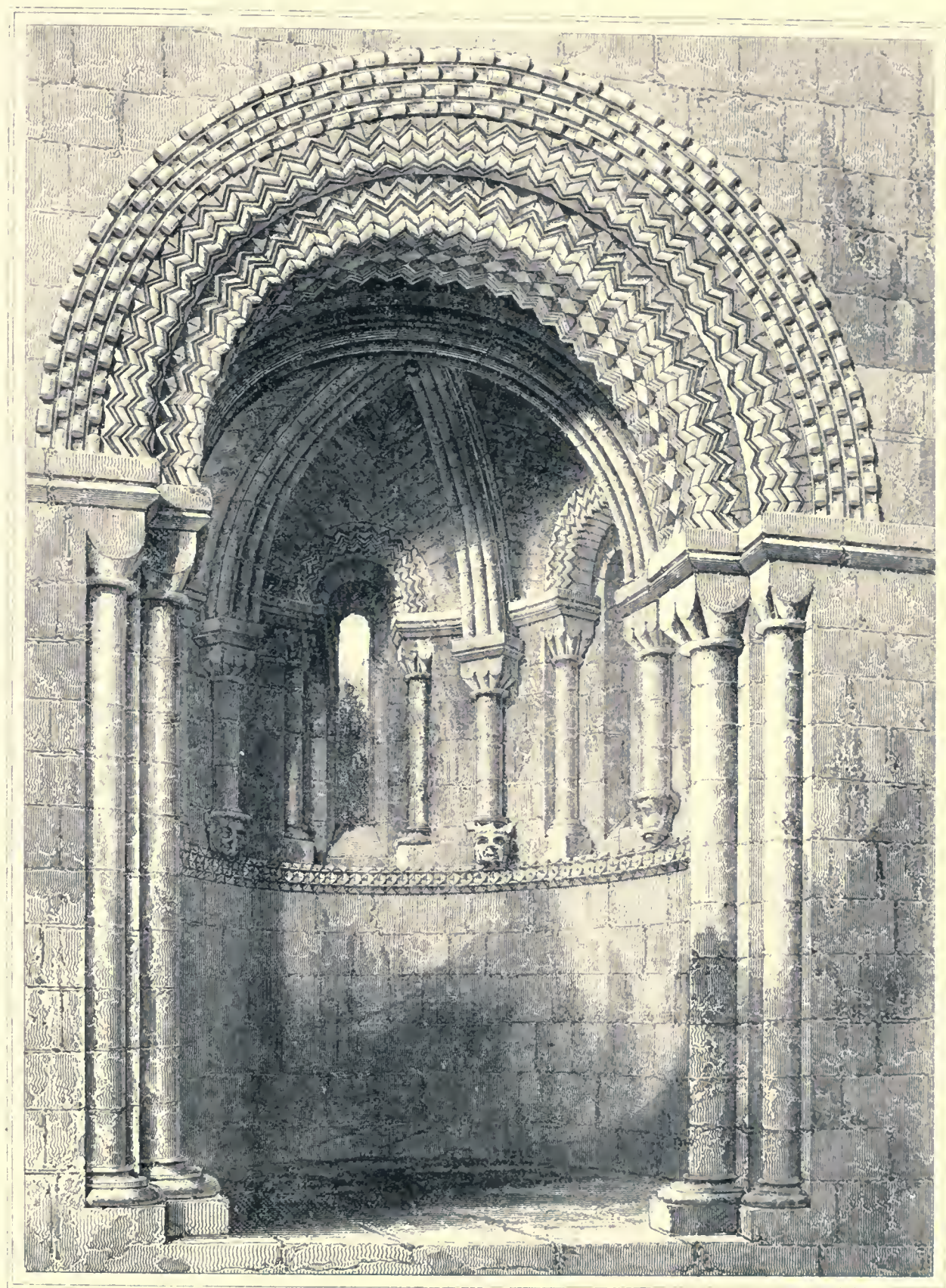
Drawn by R W Billings.



drawn by R. W. Billings

Engraved by J. B. Smith









Engraved by J. B. Smith

THE GREAT HALL OF THE CASTLE OF BODREY



LINLITHGOW PALACE AND CHURCH.

THE railway traveller between Glasgow and Edinburgh can hardly fail to be attracted by the picturesque site and character of the ancient burgh of Linlithgow, crowned by the towers and clustered gables of its Palace and the bellfry of its Church; artificial beauties which keep well in harmony with its gently sloping banks, its venerable trees, and its pellucid lake.* In Linlithgow the streets are steep, narrow, and irregular, and the houses have a high pitched venerable aspect, with crow-stepped gables, coats of arms, inscriptions, and occasional specimens of rude sculpture. The town is celebrated for its fountains—a rare ornament in Scotland, and in passing through the main street to the Palace gate, a fountain cross will attract some attention. It is of modern workmanship, but is said to be a restoration of an old edifice, and with one or two slight divergencies it has all the appearance of being an exact transcript of the rude workmanship of the end of the sixteenth or the beginning of the seventeenth century.

It is at once evident from a considerable distance, that the Palace is divided between two distinct eras of architecture. Towards the south-west, the surly square tower, the battlements of

* There are some who would never excuse us for omitting to state that, in the eye of one portion of the community, the lake enjoys a higher celebrity for the “collared eels” into which expert cookery converts its living inhabitants, than for the architectural beauties reflected on its placid bosom.

which are seen frowning over the gateway in the annexed engraving, is the old Scottish "tower-house" of the thirteenth or fourteenth century, utterly divested of ornament, but well adapted for defence against such imperfect methods of assault as the age supplied. The remainder of the building, having little regard to defence, is highly ornamental, and conveys almost less of the characteristics of a time of war and bloodshed, than any other ancient royal or baronial residence in Scotland. The accompanying engraving renders any description of the gateway unnecessary, and it need only be stated that the sculptures in the compartments between the octagonal towers, are a very well executed restoration of some fragments which shewed them to represent the four orders of Knighthood—St. George, St. Andrew, St. Michael, and the Golden Fleece, surrounding the arms of the country to which they respectively belong. When the gateway is passed, the most striking object is a row of tall narrow circular arched windows, of remarkable dignity, belonging to the chapel of the Palace.

The buildings are ranged in the form of a quadrangle, and a vaulted passage piercing the screen of edifices in front, leads to the central court, surrounded by buildings, the architecture of which has variety enough to be rich without being irregular or grotesque. To those who have travelled in Germany, the first effect of the interior of the quadrangle is immediately to recall to their minds the more colossal ruins of Heidelberg; and it is worth remembering, that a portion of the palace-castle of the Palatinate was built under the eye of one who had spent part of her earlier and happier days in Linlithgow—Elizabeth, the daughter of James VI., the unfortunate Queen of Bohemia. The accompanying view is taken from the north-west corner. It represents the interior arch of the gateway, over which are the remains of a cluster of niches once containing ecclesiastical statues, of which a defaced image of the Virgin alone remains. Three lines of square mullioned windows along this side are still well preserved. The line of round arched recessed windows, high up in the transverse side, are those of the old hall of the Palace, where the Parliament of Scotland occasionally met. Beneath it, a wide canopy, each cusp of which appears to have terminated in a sculptured head, stretches over three richly ornamented niches, the decorations of which are of a castellated character. The ruin in the centre consists of the fragments of an ancient fountain, which have been collected together from various parts of the building, and adjusted to each other with zealous care. On inspecting the fragments, mutilated and mouldering as they are, they are clearly seen to have been of bold and effective sculpture. The north side, opposite to the gateway, consists of the most modern part of the building, bearing the date 1619. Its angular masonry, polygonal staircase, tower, and pedimented windows, in some measure resemble Heriot's Hospital, and the design of both buildings is attributed to Inigo Jones.

The most remarkable objects in the interior are the Chapel, where there are many niches, shewing fragments of decoration still more elaborate than those of the exterior; and the Hall or Parliament house, the roof of which appears to have consisted of oaken beams, formed into open archwork springing from ornamental brackets on the wall, which are still visible. The north-western staircase leads to the groined-arched top, represented in one of the plates, where it will be observed that one of the ornaments consists of a crown, beneath which is a cypher of the letters J and M, supposed to apply to James IV. and his Queen, Margaret of England. The narrow tower, containing the staircase, terminates in an octagonal chamber, also groined-arched, accessible from the battlements. It is perhaps too ornamental to have been designed for the use to which its position would seem best to adapt it—the Warder's guard-room; and tradition makes

it the favourite bower of Margaret. To inspire the visitor with the sentiments most congenial to the spot, some poetical-minded person has cut over the door, in very ordinary modern letters, Sir Walter Scott's allusion to the lovely Queen neglected by her fickle lord; and the inscription happens to be so placed that it has been easily transferred to the engraving.

Although less allied with incidents of violence and treachery than the other royal residences, and bearing in general a cheerful summer aspect, as of a place to which the monarchs might retire from sieges in Edinburgh or Stirling Castle, or fierce wrangles in Parliament, or murderous tragedies at Holyrood;* yet this building is not entirely without its gloomier accompaniments. Deep down at the foot of long flights of broken staircases are many damp dark vaults, to some of which no ray of natural light penetrates; while the water drops unceasing from the roof, or slips down the slimy sides. In the centre of one of these is a well nearly filled up with rubbish. In another, in the midst of some unctuous-looking mould heaped in a corner, many human bones were lately found. Of the fate of the beings of which they were the last relics, even tradition is silent, and the imagination is left at perfect freedom to shape out its own visionary history of horrors. Near this dreary vault is another on a lower level, and still less inviting—an oubliette, the only entrance to which is through a narrow square orifice, which, descending at an angle very near the perpendicular, enabled the victim to be sent down lengthways to his dungeon.

Although inferior to the Palace, the Church, dedicated to St. Michael, deserves some attention, because it is assuredly the most important specimen of an ancient parochial church now existing in Scotland, both as to dimensions and real architectural interest. Until a comparatively late period, the tower, instead of terminating in the meagre and stunted pinnacles which now start from its corners, supported two crossed arches, forming a species of crown, or lantern, like those which surmount King's College in Aberdeen, and the Cathedral of St. Giles in Edinburgh, which is illustrated in another portion of this work. The loss of this airy piece of ornamental architecture has materially detracted from the picturesque character of the distant aspect of Linlithgow. The accompanying views afford ample materials for estimating the merits of every portion of the architecture of the church, both exterior and interior. It has been originally a simply crossed church, with a porch parallel to the southern transept. The effect of the south side of the building is much injured by a projection, half gothic half classical, evidently of the seventeenth century, towards the east end, which closes up one of the aisle windows. The architecture is richly and variedly decorated, and no two windows, on the same side, are of similar design, a characteristic distinctly noticeable in the accompanying view from the south. The extremely curious and perhaps unique window of the south transept—a restoration very creditably made by a country mason from the old stone work which had fallen much to decay—approaches the style which the French call *Flamboyant*. The chancel, which terminates octagonally, and resembles in its general character the nave, as represented in the accompanying plate, is seated and galleried for a church. In both central departments of

* How sweet the merry linnet's tune,
And in its park in jovial June,
How blythe the blackbird's lay.
The wild buck bells from fenny brake,
The coot dives merry in the lake,
The saddest heart might pleasure take
To see a scene so gay.

SCOTT'S MARMION.

the building, the roof, which has been considerably modernized, is too flat to be in full harmony with the rest of the architecture ; but the groining of the aisles, with its moulded ribs, and richly sculptured bosses, is a perfect specimen of the late decorated period. Varied design marks every portion of this interesting Church, especially the opening of the lower part of the tower to the nave, with its lofty pointed arch, and ribbed groining. In the lower part are two recesses, apparently of the monumental character, having a series of trefoil heads ornamenting the long flat crowning stone. One of these, on a large scale, we have transferred to the plate of the Parliament Hall, where it was presumed that it would have a more characteristic and picturesque effect than a mere continuation of the cloudy portion of the picture. The accompanying wood engraving represents the western doorway. Its central division, with the niche, (formerly, most probably, filled by a statue of the patron saint, Michael,) is decidedly continental in design, but certainly on that account not the less beautiful. A curious carved stone altar-piece, representing in one compartment the Passion of our Saviour, and in another, his Betrayal, is preserved in the vestry. It was discovered by the sexton in digging a grave within the church.*

* New Statistical Account, p. 176.



HISTORICAL SKETCH.

Many Roman remains have been found in the vicinity of Linlithgow, and situated close to the Roman wall and the fortified camps, which for some time protected the boundaries of the Empire in Scotland, it is not unlikely that the spot was occupied by the Romans; but all that antiquaries have been able to say in favour of such a theory, resolves itself into conjecture. As a "Peel," or mere tower-house, the Castle of Linlithgow appears to have been inhabited by the Monarch so early as the reign of David I.* It was fortified by Edward I., and the first interesting historical event with which it is connected, is its recapture by the Scots, through a stratagem, which, as Barbour narrates it, was not much inferior to the introduction of the wooden horse among the Trojans. He thus describes the state of the Castle:—

" And at Lythgow wes then a Peel
Mikel and stark and stuffed weel
With Englishmen, and was reset†
To them that with armour or meat
Frae Edinburgh would to Strewelyng ga
And frae Strewelyng again alswa."

The person who undertook the expedition was a yeoman, William Binnock, "he was a stout carle and a stour," who occasionally brought hay to the garrison. On one occasion he had eight men in his wain beneath the hay, and placed an ambush near the gate. The poet graphically describes the hot summer day in which the wain, supposed to be charged only with fragrant hay, wended lazily to the gate amidst the listless guards, who were first startled into activity by the yeoman stopping the wain in the middle of the gate with a shout, which brought the eight men from the interior, and the ambushed party on the garrison.‡

With regard to the occupation of Linlithgow as a Palace, we are told that "it was not till the accession of the Stuart family to the throne, that it became a fixed Royal residence; nor until that of James IV. that it became a favourite one. James I. though he minted some of his coins in Linlithgow, never resided in the Palace; nor does it seem to have been particularly favoured in any way, by either the second or third James. It was, however, named in several royal settlements, as a jointure house for Scottish Queens."§

In 1424, the Palace and the nave of the Church were accidentally burned.|| Although the old south-western tower might not inconsistently be supposed to belong to the previous century, Sir Walter Scott and others think it probable that the oldest extant portions of the Palace and Church must date from the rebuilding of the edifices destroyed by this calamity. James IV. erected a considerable portion of the Palace, and added to the interior decorations of the Church. It is said in local tradition to have been in the southern transept that this monarch, before the fatal field of Flodden, had the encounter from a person claiming a mission from the spiritual world, which has been so characteristically described by Lindsay of Pitscottie.

" Att that time the King came to Lithgow, onhair he was at the counsal very sad and doltourous, makand his prayers to God, to send him ane guid success in his voyage. And thair came ane man clad in ane blew gowne, belted about him with ane roll of

* Jamieson's Royal Palaces, p. 39.

† Place of refuge.

‡ The Bruce, Book vii.

§ The Royal Palace of Linlithgow, illustrated by James Collie.

|| Jamieson's Royal Palaces, p. 42.

lining and ane pair of Brottikines on his feitt, and all other things conform thairto. Bot he had nothing on his head, bot sye hair to his shoulderis and hald before. He seemed to be ane man of fifty yseires, and came fast forwards, crying among the Lordis and speciallie for the King, saying, that he desired to speak with him, quhill at the last he cam to the dask quhair the King was at his prayeris. Bot when he saw the King he gave him no due reverence nor salutation, but leaned him down gruffingis upon the dask, and said, 'Sir King, my mother has sent me to the, desiring the not to go quhair thou art purposed, whilk if thou doe, thou sall not fair weill in thy jorney nor non that is with the. Farder shee forbad the, not to mell, nor use the counsell of women, quhilk if thou doe, thou wil be confounded and brought to shame.' Be this man had spoken thir words to the King, the evin song was neir done, and the King paused on thir wordis, studeing to give him ane answer. Bot in the meane tyme, befoir the Kingis eyis, and in presence of the wholl lordis that war about him for the tyme, this man evanished away, and could be no more seine. I heard Sir David Lyndsay, Lyon-herald, and John Inglis the marchell, who war at that tyme young men, and special servandia to the Kingis grace, thought to have takin this man, bot they could not, that they might have speired farther tydings at him, bot they could not touch him.'"*

Sir Walter Scott says, "Buchanan confirms this strange story on the word of a spectator Sir David Lindsay, whose testimony he describes as unimpeachable. Thus supported, we have only to choose betwixt a deception and a supernatural appearance."† But he seems to have forgotten that Buchanan's classical Latinity is the vehicle of no new evidence on the subject, and that he relies on one of Pitscottie's two witnesses, Sir David Lindsay. This double reference to the same individual to attest an incident said to have occurred in the midst of a congregation,‡ tends rather to expose the dearth of evidence, than to strengthen the original testimony. The similarity of the accounts given by the two narrators, so different from each other in mental culture and literary art, seems to indicate that they are both the repeaters of Sir David's picturesque narrative.

On the 7th of December, 1542, occurred, in the Palace of Linlithgow, the birth of one, subsequently known all over the world for the tragic events of her history, Mary Queen of Scots. An apartment in the west side of the quadrangle is still shewn as that in which the event took place. Her son, King James, built the northern side of the quadrangle, the date of which has been already mentioned. A view of the Palace in its completed state, as it remained down to the year 1746, will be found in Slezer's *Theatrum Scotiae*. In that year it was burned, either through accident or design, by Hawley's dragoons who were quartered within its walls after the battle of Falkirk, and reduced to its present ruinous position. A charge against the King's troops of designedly setting on fire one of the royal palaces, would require better evidence than has been adduced to prove it; but the Hanoverian troops, shewed so strong an inclination to treat Scotland like a hostile country, that the charge is not a perfectly improbable one; and in the same tradition which attributes the conflagration to design, it is narrated that the lady who had charge of the Palace had made herself offensive to the government party, by causing the fountain in the court to flow with wine, in honour of the arrival of the Chevalier.

* Pitscottie's *Chronicles*, (Dalyell's edition,) p. 264.

† *Provincial Antiquities*, Prose Works, vii. 387.

‡ Buchanan, coinciding with Pitscottie, says the spectro *turoe scse immiscuit*, Lib. xiii. §. 31.



Drawn by R.W. Billings

Engraved by J.H. Le Gros

THE SOUTH VIEW

SOUTH VIEW



Drawn by R. W. Billings

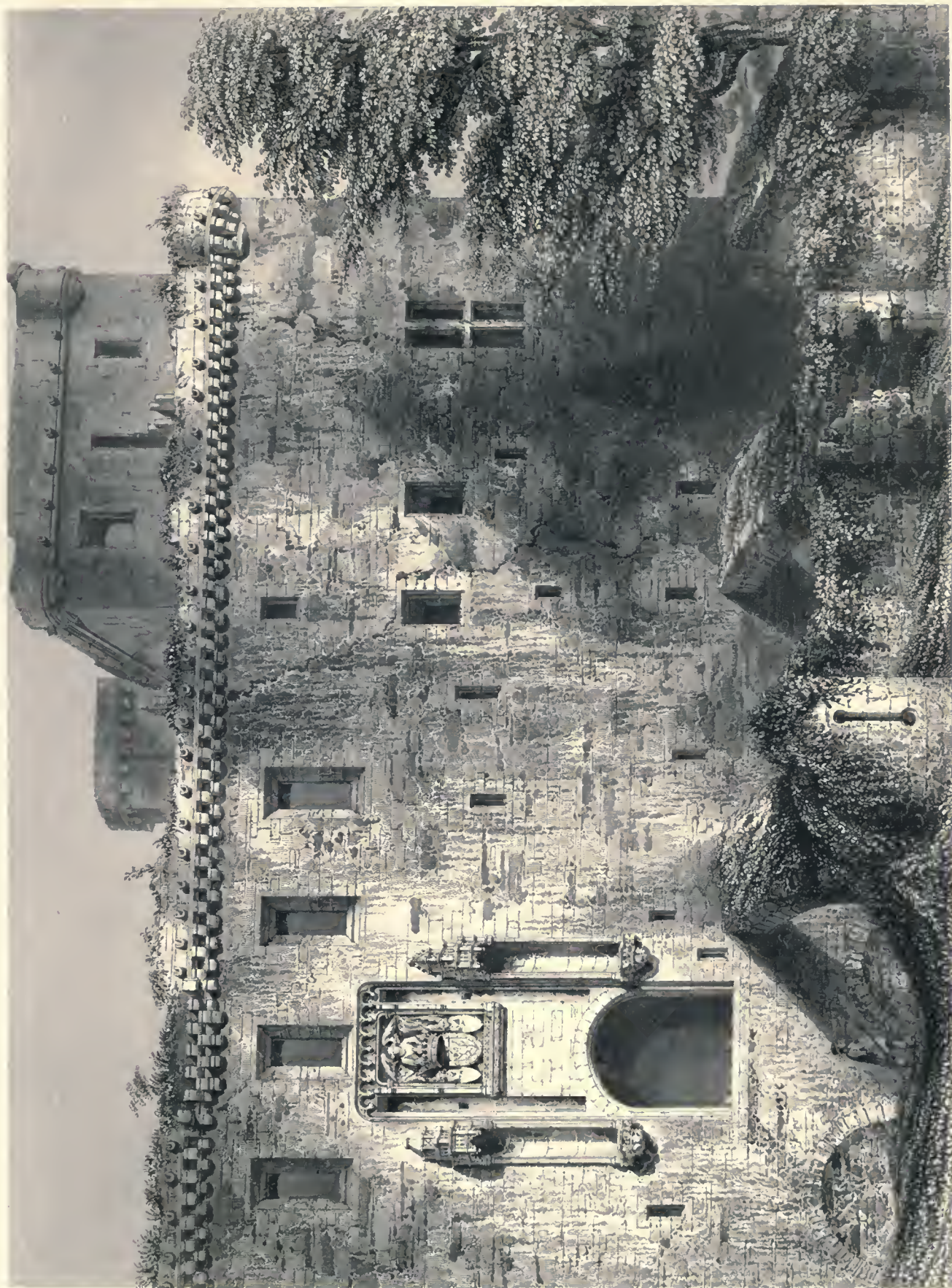
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INTERIOR LOOKING WEST

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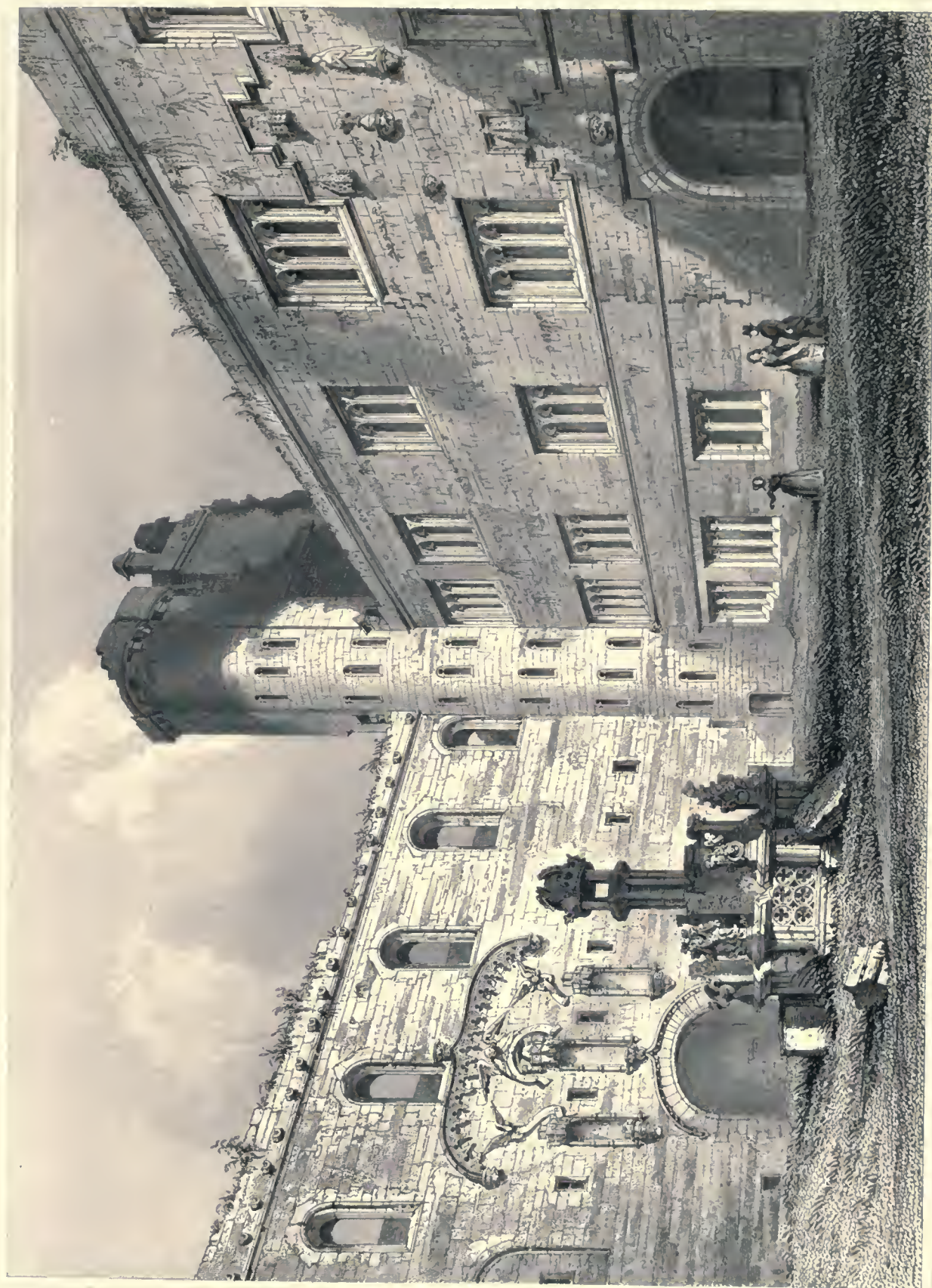




Drawn by R. W. Ballou

OUTER GATEWAY OF THE PALACE AND WESTERN PART OF THE CHURCH

Engraved by J. H. Leitch



Drawn by R. W. Billings

THE EAST AND SOUTH SIDES OF THE COURT YARD

Engraved by J. H. Le Ross

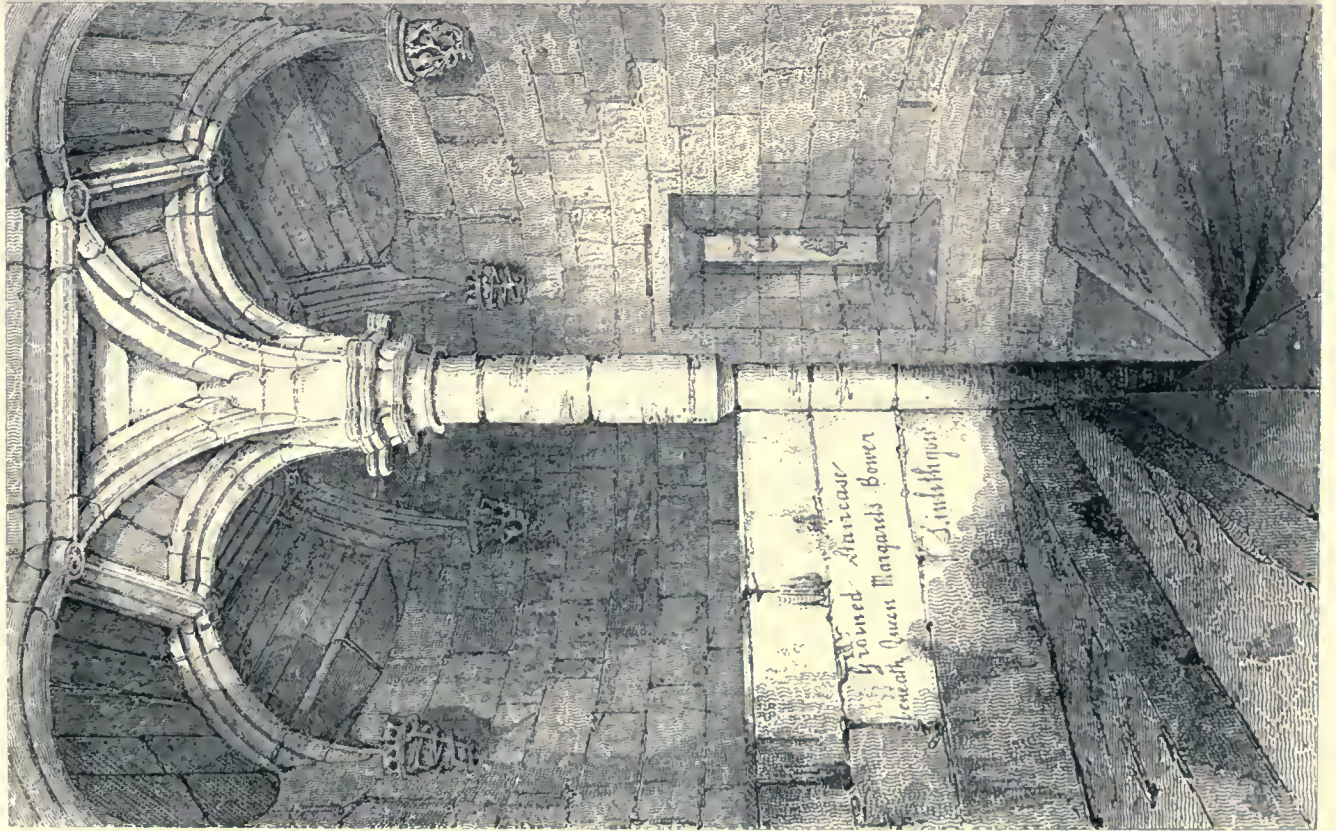


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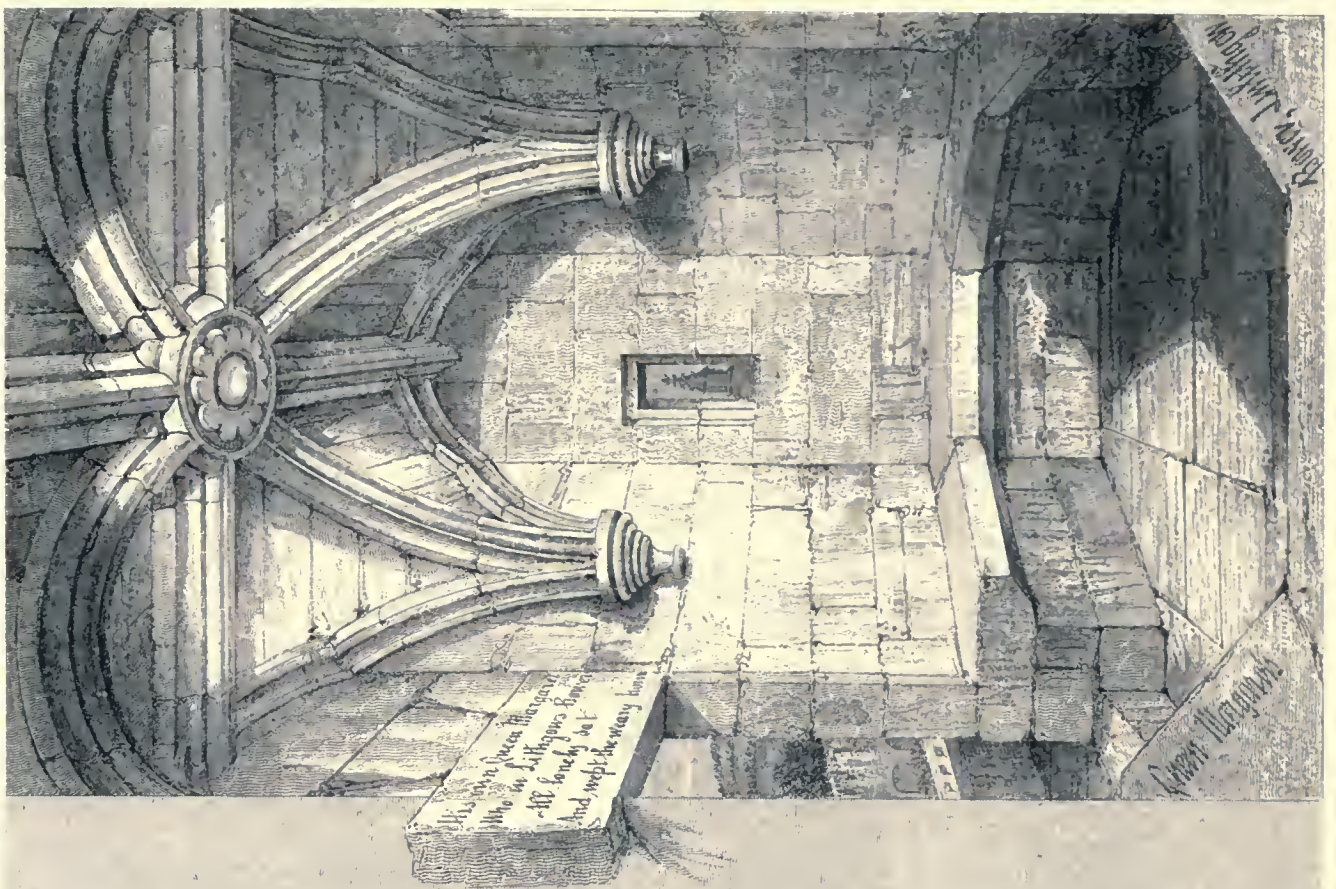
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THE PARLIAMENT HALL.

THE PARLIAMENT HALL.



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